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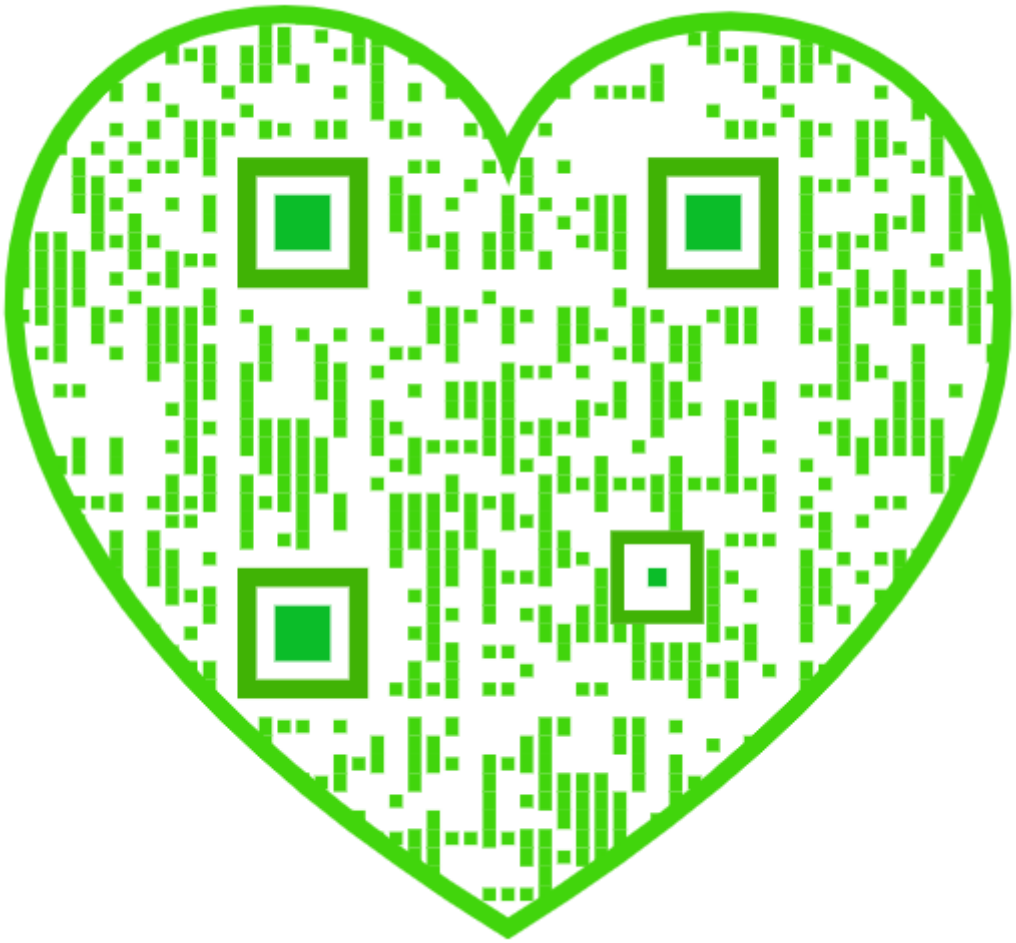
Complete Sewing Instructions

The Russell Way



MAUDE W. RUSSELL

Inventor Russell System of Garment Cutting
and Author "Complete Sewing Instructions---The Russell Way"

COMPLETE SEWING INSTRUCTIONS--- THE RUSSELL WAY

The Newest, Simplest, and Most
Perfect Method of Sewing
Ever Offered Women

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KANSAS CITY, MISSOURI

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Foreword

IN THE YEAR 1904 Maude W. Russell established herself as a dressmaker and ladies' tailor and continued this line of work until 1910. During these years of experience she realized how essential it was to the success of her work to have a system of pattern cutting that would simplify the methods of dressmaking then in use.

In 1910 she began to teach dressmaking and then realized more than ever the necessity of having some system of pattern cutting which all could readily understand. With the idea of solving this problem she continued her work and finally brought all of the knowledge and principles which she had acquired from her practical experience into use in perfecting the model of the Maude Russell System of Garment Cutting.

After much experimenting and careful tests, she perfected this wonderful, adjustable pattern cutting system. This she offered to the public believing that its use would prove a great blessing not only to those who are compelled to earn their livelihood by sewing but to every woman who desires to be well dressed at the least possible expenditure of time, trouble and money.

The Russell System has proved its worth by every practical test made by it and we are pleased to say that the approval which it has received from the public more than justifies the faith of the inventor in the superiority of her System over any other method of pattern cutting. And by placing this book of Complete Sewing Instructions before the people she knows that every woman can make her own clothes.

THE RUSSELL CO.

Kansas City, Mo., 1917

An Open Letter to My Friends

IN ISSUING the new Russell Text Book of Complete Sewing Instructions, it is with the hope that women everywhere will be enabled to overcome the many difficulties with which they have been confronted in making their own garments.

The art of dressmaking and tailoring embraces such a vast scope of knowledge that much of it is impracticable for use in the average busy woman's life. For this reason my time and thought have been given to the invention and perfecting of a system simple enough yet so practical that any woman can avail herself of its benefits and easily become her own designer and dressmaker.

The work of making her own dresses, or garments for the other members of the family, is a real pleasure to a woman when she is certain of good results, which can always be obtained with the Russell Sewing Instructions at her command. A great advantage, too, is to have a Russell Cutting Device in the home so the daughters, even at the age of ten or twelve years, can easily be taught to cut perfect fitting patterns and make their own garments.

The instructions have been made so plain and the Russell Cutting Device is so easily adjusted to individual measurements that no woman need experience any trouble whatever in gaining a complete knowledge of the work.

By the use of the text book THE RUSSELL WAY, the woman in the country home can have the same advantages as her city sister and can equip herself to make not only her plain dresses and house gowns, but she can also select and make garments having the same dash, style and individuality as the more costly tailored gowns.

Should there be any problem in sewing that you do not understand I shall be glad to receive a personal letter from you stating your problem, and I will assist you in overcoming such difficulties or answer any question you may ask relative to the work. It is my desire to render you all the assistance possible to make your work with the Russell System both a pleasure and a success.

Believe me to be,

Yours very truly,

MAUDE W. RUSSELL,

912 Grand Ave. Kansas City, Mo.

Introduction

THE caprice of fashion has long been a favorite subject with the world; for, women have an inherent desire to be beautiful, and dress plays a large part in their appearance and attractiveness. French women, as no other in the world, make their toilette their art, and they, alone, seem to adhere to individuality in dress, which is the secret of good dressing. It is not that they are more beautiful—for they are not—but because they study their own limitations, both in style and color, suggesting ideas in detail, with the result that they are artistically gowned, beyond the knowledge of the crowd. Their knowledge, too, of how to wear a gown plays no small part in their artistic appearance.

Paris has, for many years, been the acknowledged fashion center of the entire world, the hub of the world's fashion wheel, the mirror before which all art folk and all beauty folk have smiled; but today—Paris has a rival. American women are recognized as being among the best dressed women in the world.

America means independence and American women are coming to the realization that individual charm of the face and form may be emphasized and brought out, and many defects in face or figure forgotten, by correct dressing and the wearing of gowns made on becoming lines.

Good dressmakers are always high-priced and the continual advance in price of "ready-to-wear" makes even that beyond reach of the many. Hence, the great need of some method of instruction that will enable every woman to cut and make her own garments on becoming lines and to her exact measurements. This need has been fully met by the Russell method, which, though simple, is complete in every way.

It is now possible for every woman to equip herself to make at little cost every article of clothing she wears, for the secrets of the dressmaker's art are hers for the asking. Maude Russell has solved this problem for all women, thus enabling them to have the opportunity to learn dressmaking and ladies' tailoring in the home.

Her idea of placing the art of cutting and sewing on a scientific basis and making it a part of women's education is rapidly growing in favor, for the reason that it is meeting a long-felt need, never before reached by any method, or by the use of commercial patterns.

The Maude W. Russell System of Dressmaking and Garment Cutting is the only one in the world today that any woman or young girl can easily master.

A World of Opportunity Awaits Any Woman of Ambition

MAUDE W. RUSSELL has evolved a plan whereby any woman may become proficient in the art of dressmaking.

Many women do not know how to sew and under the pressure of the high cost of living are in distress of mind as to how they may dress well.

Do not try to think it out yourself; Maude W. Russell has done this for you.

WHEN a woman learns to sew well, she has acquired a worthy accomplishment, and when she has familiarized herself with all the details contained in this Text Book, she has acquired the whole art of dressmaking.

In addition to this, when she has learned to cut her own patterns from any design she may select, and to make any garment from the simplest to the most elaborate she may choose, she is then able to do her part to further home economics.

The Maude Russell Device for Cutting meets this demand, as you can readily operate it within a few hours time.

You will find picture of Russell Device and some of its advantages on page 92.

Your Benefits

THE pretty woman is the greatest stimulus in the world. Always her cry of "Give! Give!" has rung through the earth. Not only the land, but the sea as well, must give to her their treasures. The beasts of the fields, the fowls of the air, the insects and even the wayside blossoms must contribute to her adornment. With all these to help her, woman is not beautiful, if improperly or unbecomingly gowned.

With the Russell Cutting Device to aid you, and the instructions given through our text books, you are fitted to dress as well as anyone, and in clothes that are made especially for you. With one of these systems in your own home, where your time is your own, you are not responsible to anyone for the time usedin studying, nor need it interfere with your home or social duties. You can make the clothes you need, when you want them, and be dressed at one-third the cost of ready-to-wear garments.

American women, who are qualified to lead, refuse to submit to the tyranny of fashion. They go forward and the crowd follows, while simplicity dominates. Equipped with the Russell Cutting Device and the knowledge of how to use it, you may become the prettily dressed woman who stimulates the world, as well as the leader of the crowds who will follow your example.

The art of dressmaking is an enviable accomplishment, and whether you use it in the home, or choose it as a vocation, every woman will admire your cleverness and skill, thus giving you prestige among your friends.

You will be made to understand that it is not the woman who has the greatest wealth at her command who is the best dressed, for so many such women wear clothes which bear no relation whatever to their individuality. You will learn, also, that no woman is well dressed whose clothes attract such attention that her personality is overshadowed, for, clothes should be the frame to the human picture and second in importance.

You will learn that an old face never looks so old as under a youthful hat, and age is less emphasized by mature looking garments that are still becoming, because they add a sweet charm that is the coquetry of age, while young girls are charming only when arrayed in simple garments.

You will have learned all this and have also the added knowledge of how to plan and dress yourself and your entire family in an individual and becoming manner that makes personality mean more than clothes.

Important Points on Practical Dressmaking

First — Do not rush while learning to sew, as you are very apt to overlook some of the most important things, as well as to become nervous and impatient. It is natural for you to progress very rapidly after you have familiarized yourself with the details of dressmaking.

Second — Too much attention cannot be paid to the little points of charm that give to your clothes an air of distinction; for example: fancy pockets, bound buttonholes, ties, jabots, fichus, fancy belts, or even button-trimmings, give smart effects to the ordinary garment. These are the items that make ready-to-wear expensive, as well as permit dressmakers to charge such exorbitant prices for the knowledge they claim to possess.

Descriptions on how to make all the above, as well as a great many more, are contained in this book.

Third — In the making of the first garment, great care should be given to finishing of inside seams, snaps, hooks and eyes, buttons and buttonholes. By doing this you will never acquire that slovenly habit of having to pin your garments, thereby shortening the wear as well as attractiveness. It is well to keep in mind in the closing of belts and plackets, where there is any pressure on them, you should always use hooks and eyes, or hooks and bars, as the strain unfastens them.

Fourth — A moment's time devoted to the removing of all bastings, tying and clipping of all threads left by machine stitching, and the placing of knots where they can not be seen, will place you in a position where your work can not be criticized even by experts.

Fifth — From the most exquisite gown to the plainest underwear, should be pressed before considering the garment finished; every precaution should be used so as not to scorch or spot, and never place an iron on the right side of the material without first having tried a sample to see if it affects the finish.

Sixth — A good seamstress always cuts the material instead of tearing—also just a moment of time given to the pulling of a thread,

for a line to cut on will save you a lot of trouble—as torn goods have a tendency to ravel and it is impossible to use with the hemmers, gatherers, and other attachments of your sewing machine.

Seventh—Before placing your pattern (either a Russell or a commercial) see that the material is folded—folded evenly; this is determined by the selvage, stripes or the grain of the material.

Eighth — Where you have stripes, plaids, or floral designs, too much care cannot be exercised in the matching of them—in some cases it will be necessary to change your pattern; for instance, you might have to trim one gore of your skirt and add it to the other gore or you might have to raise one gore at the waist line in order to start the matching even, but at the same time it is much better to do this, as the trimming of the gore that extends upward will not affect the garment nearly so much as the unmatched lines.

Ninth — In the cutting of goods having a nap such as broadcloths, velvets, etc., they should be cut with nap running the same way; for example, where your material is narrow and your gores wide, it will be necessary to cut one at a time—then place the right side of the gore to the right side of the material, taking care that the weave and nap are carefully matched.

Tenth — To make sewing a real pleasure as well as a great saver of time, you should have a small room or a space in a room, as well as the following equipment: One Maude Russell Cutting Device, which can be adjusted to any size or form, and cuts to individual measure; with it you can select any kind of a picture and duplicate it into a perfect-fitting pattern, thereby giving you clothes that are different from those worn by your friends, and at a *very small cost*; you will also need a few of the following—a good sewing machine, a pair of ten-inch shears, a pair of buttonhole shears, ironing board, also a sleeve board, a bolt of tape, featherbone, hooks and eyes, snaps, pins, bodkin needles, sewing thread, and an assortment of needles. With this outlay you will be enabled to either conduct a dressmaking business, or do any kind of sewing in your home.

Advice on Needles and Thread

For neat work in sewing it is necesary to have definite ideas as to the sizes of needles and thread to be used in the different varieties of sewing.

There are several different kinds of needles, of which the following are the most common and most frequently used: sharps, betweens, milliner's, embroidery, and darning or worsted needles.

Sharps are long, slender needles, used for basting, gathering, darning or any other practical work, while the fine, short needle is used for hemstitching, hemming, felling and overcasting.

Embroidery needles are different lengths and sizes, have long eyes, and are used according to the size of thread and material.

Darning needles are similar to embroidery needles, only larger.

Milliner's needles are very long and are only used in the making of millinery.

Bodkin needles are long and flat with large eyes and are used for running tape, cords, ribbons, etc.

A good seamstress should always have a bodkin needle handy, as she will need it frequently while doing fancy or high-class sewing.

If you should buy a package of needles labeled Nos. 6 to 9—in the middle you will find No. 6, which is used for heavy sewing or for sewing on buttons; next on each side comes No. 7 and No. 8, which are used for medium coarse work, such as hemming towels or heavy stitching; on each side at the edge are No. 9, to be used for fine sewing.

The thread must always correspond with the size of the needle; for example, when doing fine sewing, hemming and tucking for which needles Nos. 9 or 10 should be used, the thread should range in number from 70 to 100, depending upon the fineness of the texture or material; Needle No. 8, for stitching and overcasting, should carry thread No. 50 to 70; for working buttonholes in gingham or other materials of medium weight use needles Nos. 7 and 8 and thread No. 50.

The length of thread to be used in the beginner's lessons should be at least 20 inches, which will allow sufficient length to pull through the edge of material and tie a knot without tangling.

Where a loopstitch, tailor's tack, or long basting stitch, is desired, would advise a thread 30 inches long.

Never cut thread, as that causes a square or blunt end and makes it difficult to thread a needle.

If you would become proficient in your sewing lessons—always remember to use your thimble at the beginning. I would also advise the closed-end thimble for the beginner as it is much easier, though you will find a great many of the best dressmakers and tailors using the open-end kind.

The first and simplest stitches are those known as

"Basting Stitches"

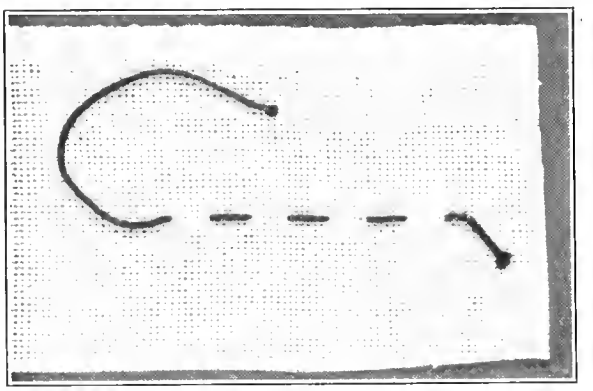
which are three in number: First, even basting; second, uneven basting; third, a sort of combination stitch.

If you want to be a good seamstress, you should make a very careful study of basting; but be careful not to overdo it, as a great many dressmaking schools and dressmakers do—so many of them try to carry out the ideas of the old-fashioned tailors who cannot get away from the lined, boned and tight-fitting garments. Of course, tailoring demands more basting than dressmaking, but one should be careful not to overdo it.

The Russell Cutting Device of individual measure eliminates a great deal of basting, as the garment is cut to fit the form and does not have to be basted into shape—it also allows all seams, thereby assuring you of no alterations, and every seam matches so perfectly, each and every part of the garment fits together so nicely, that basting is not necessary. Will add, though, that where basting is necessary one cannot give it too much attention.

Before removing the basting threads be sure that all knots have been removed, as the drawing of them through the material is liable to break the thread of the material, thereby causing holes.

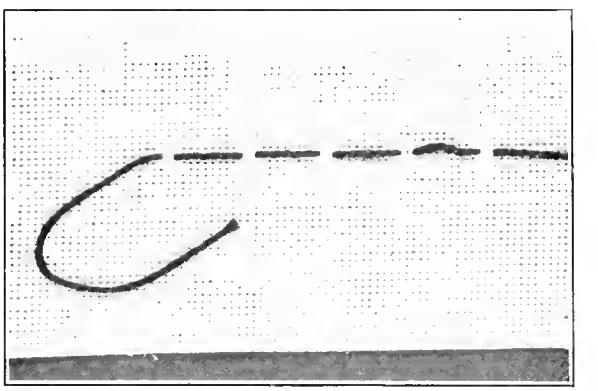
Even Basting—Place the two pieces of materials together, one upon the other, with the edges even, then pin securely so as to prevent slipping or stretching. This is an in-and out stitch and the stitches and spaces between are of even length, as per illustration given below; both stitches and spaces should be from one-fourth to one-half an inch in length—that is governed according to the thickness of the material.



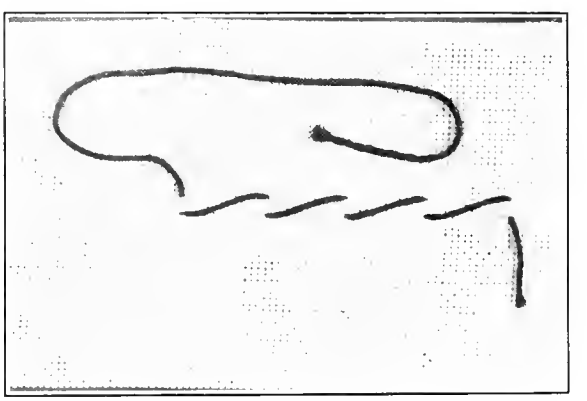
In basting, always place the knot on the right side of the material to be basted, so that basting thread may be easily removed when no longer needed.

To remove the basting thread from the material cut the thread at short intervals and pull carefully, always removing the knot first.

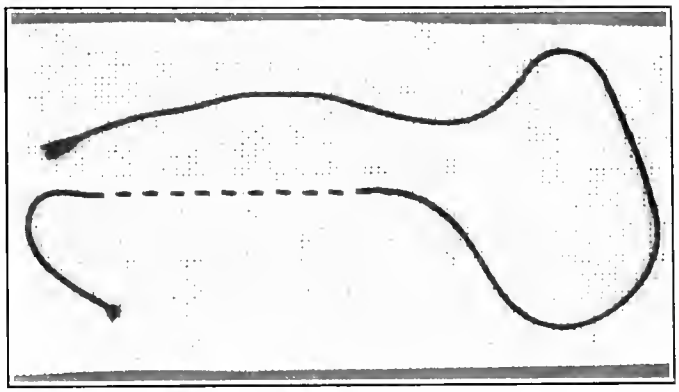
Uneven Basting — Place material to be basted together with edges even, then pin securely. This method of basting has one short stitch and one long, alternating as *shown in the accompanying illustration;* place a knot on the right of upper side of material, and remove basting when no longer needed.



Combination Basting — This basting is used when we wish the basting to be very secure. Proceed by placing and pinning the materials as taught in direction for even and uneven basting and follow suggestions *in the illustration*—the short stitches should be at left angles to the long stitches; this thread is to be removed in the same manner as that of even and uneven.



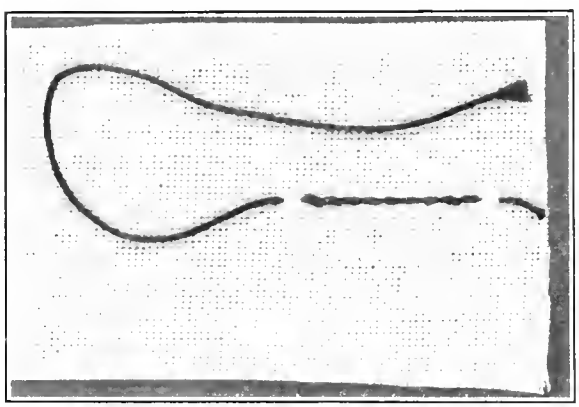
Running Stitch—This stitch is just the same as the even-basting stitch, except as to length. For the running stitch the stitches and spaces between should be of equal length, depending upon the



fineness of the material upon which you sew. Sizes of needles and thread should correspond with fineness of materials also.

The illustration above will give a correct idea of how your work should look. In the running stitch we use no knot, but instead fasten the beginning of the seam-to-be, also fastening the thread in the same way at the end to prevent ripping.

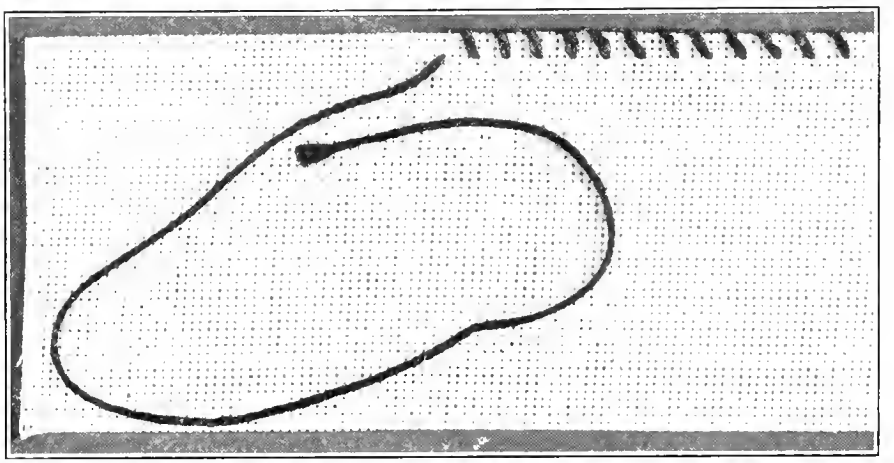
Back Stitching — This stitch is the one our grandmothers employed, which so closely resembled machine stitching and was made in the following manner:



Use no knot, but fasten the thread in the manner suggested for the running stitch. Take up twice the amount of material on the needle from the wrong side that you wish your stitch length to be, draw needle thru and insert in material at the point of one-half the length of the stitch just taken.

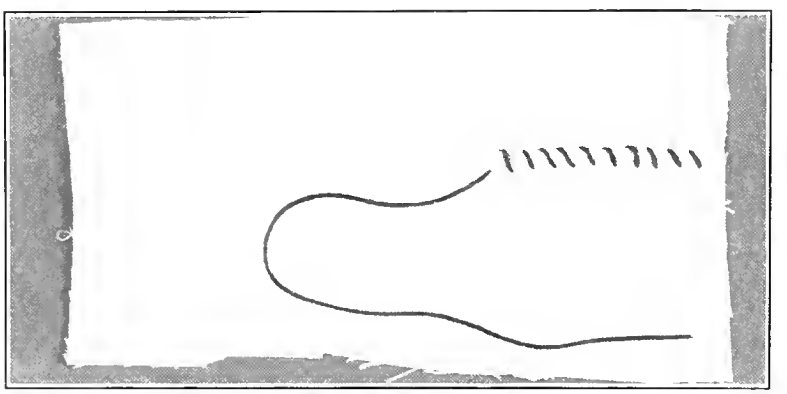
Again take up and repeat as before—*see illustration above*. This stitch is used where it is necessary to have strength and security in the seam.

Overhanding Stitch — This stitch is used when we wish to fasten edges of material together in a secured seam.



Place edges together, pin and baste. This is an over-and-over stitch and is made by inserting the needle from the under side and passing the thread over the edges of the material to be sewed. If the thread should be of insufficient length to finish the seam, fasten thread by allowing it to run along with the edge under the first five or six stitches made by the new thread—*see illustration above.*

Overcasting — This is also an over-and-over stitch and is used to prevent materials from raveling at the edge; it is used on the edges of seams to be pressed open, or may be used on flat seams

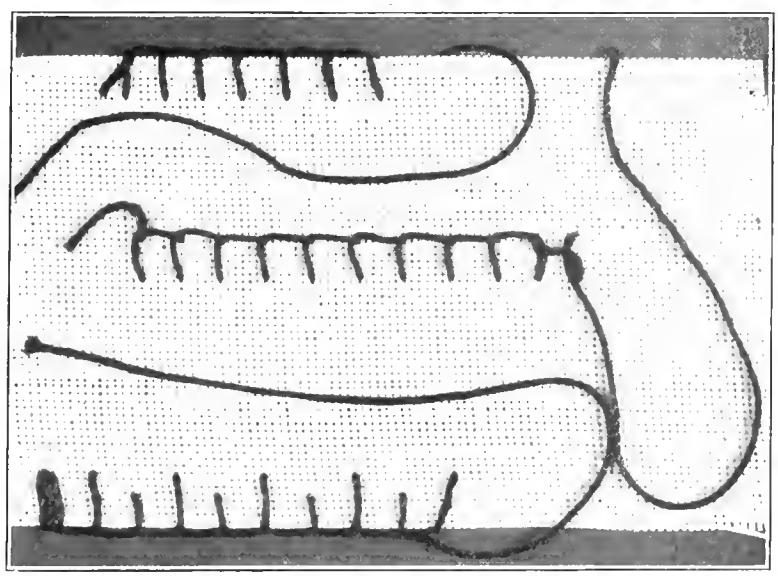


where tailoring work is desired; place the knot on the wrong side and insert the needle from the under side.

In appearance this stitch is much like overhanding, but the stitches are longer and farther apart. Care should be exercised that stitches be of equal length and distance apart.

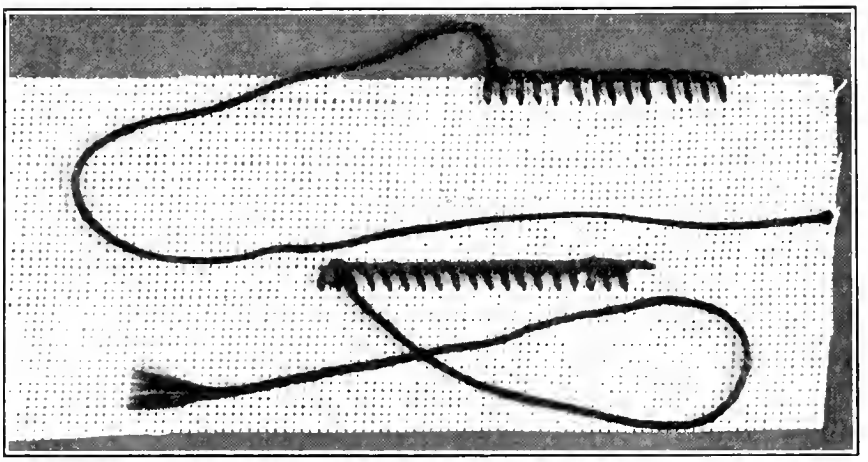
This is used mostly in finishing inside seams of heavy woolens or crash, and is especially good on materials that show a tendency to ravel.

Blanket Stitch — Like overcasting, it is used for finishing edges or to prevent raveling. These stitches may be of even length or they may be a short and a long stitch alternating; this stitch is sometimes called the loopstitch.

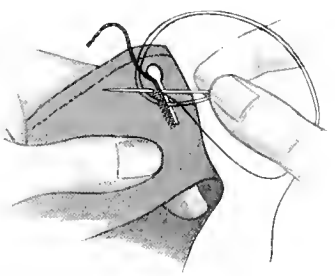


Make a knot in the end of the thread to fasten it and insert the needle the desired length of the stitch from the edge of the material; next insert the needle on the right side, holding thread with the thumb of left hand so that it will form a loop *as shown in the illustration;* to turn a corner, work three stitches from the same place with the middle one running diagonally from the point where the needle was inserted over the corner of material.

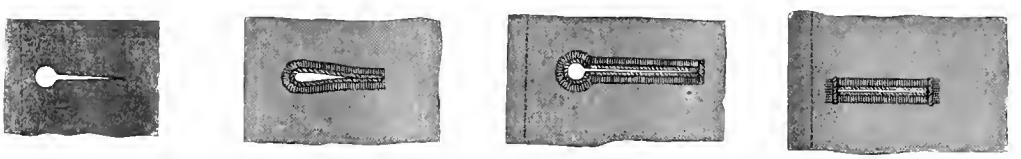
Buttonholing is related to the foregoing stitch, but gives a stronger edge than the blanket stitch, even should the stitches be placed as close together as the buttonhole stitches are.



The Stitch is shown here on the edge of the canvas, but may be seen below, where the detail of buttonhole making is explained.



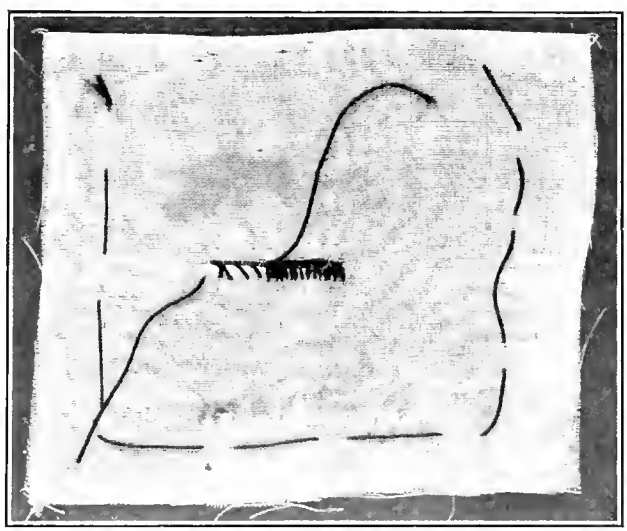
Fasten the thread at the end by taking a few running stitches, insert the needle from the under side one-eighth of an inch from the edge of the material—hold needle in position with the left thumb and first finger—the thumb on the upper side of material with the nail



against the needle and the finger under the needle; with the right thumb and first finger take the thread, about two inches from the eye of the needle, and place under the needle point from right to left. Pull the needle through. This looping the thread over the

needle forms a knot. Pull knot tight by pulling needle and thread in direct line with the stitch. All stitches should be equal length and thread must be close together. There should be no space and no over-lapping threads.

Buttonholes—First study the material on which you are making the buttonholes, and where it is possible to use an inner lining, do so, as it improves the appearance very much, and it is firmer to handle; after the buttonholes have been spaced and cut the exact size, they should be serged all the way around—this is a short, overhand stitch, on some real loose material; would suggest stitch-



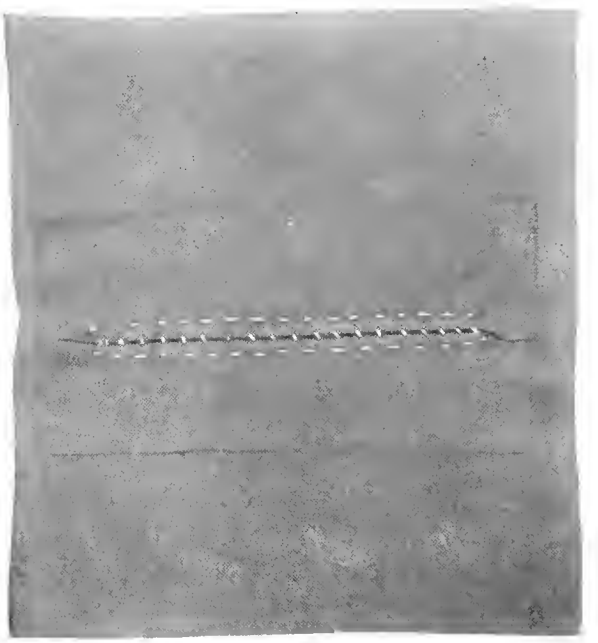
ing around with a sewing machine as it holds it more firmly and is less apt to pull. This stitching should not exceed one-eighth of an inch and one-sixteenth is better.

The serging is done with the overhand stitch, which should be about one-sixteenth of an inch, or if the machine stitching has been done, the overhand stitch should cover the machine stitch.

The same rule applies to all materials. The strictly tailored buttonhole has the round opening on front; this has to be made with a buttonhole punch.

After you have learned to cut and serge the buttonhole, you are now ready to finish. On cotton or linen material use cotton and linen thread, always using coarse thread, No. 40 being the standard size. On woolens and silk material, the silk buttonhole twist is used.

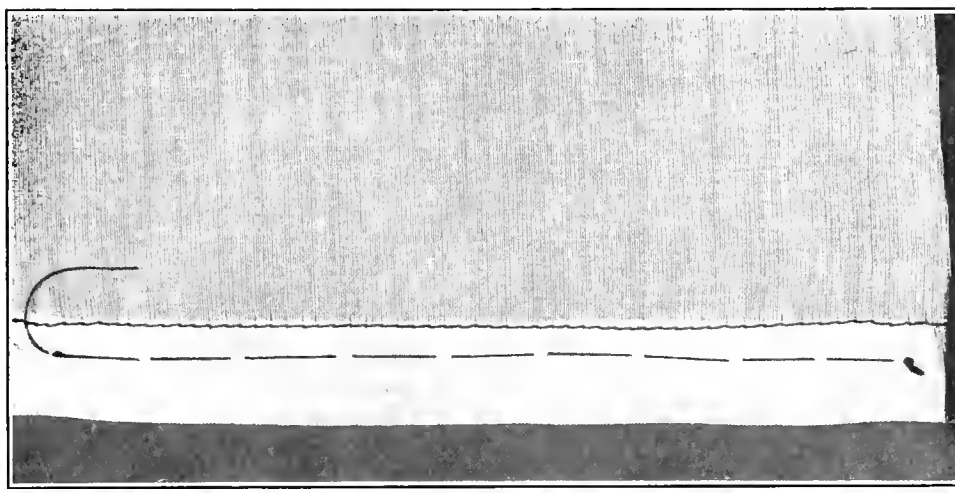
First make a knot in your thread—using a thread about thirty inches in length, as this will complete the buttonhole without having to renew thread, which would make a bad looking place in the buttonhole. Begin at the rear of the buttonhole by placing your knot between the two materials, and use the regular buttonhole stitch as shown.



Great care should be exercised in having your stitches the same length and not to show any material between stitches, as the closer your stitches are together the neater your buttonhole. After buttonholes have been worked the edges should be felled together and pressed; this is the final finish and should never be neglected.

Hemming Muslin—First pull your thread to determine a straight line and then cut the material, turn over one-fourth of an inch to take care of raw edge (this may be reduced to one-eighth on fine material) then turn again the width of hem desired and baste to position, using even basting stitches.

After the hem has been basted (using the long basting stitch) pull thread from needle without fastening, so as to make it easy to remove basting thread; then stitch on sewing machine.

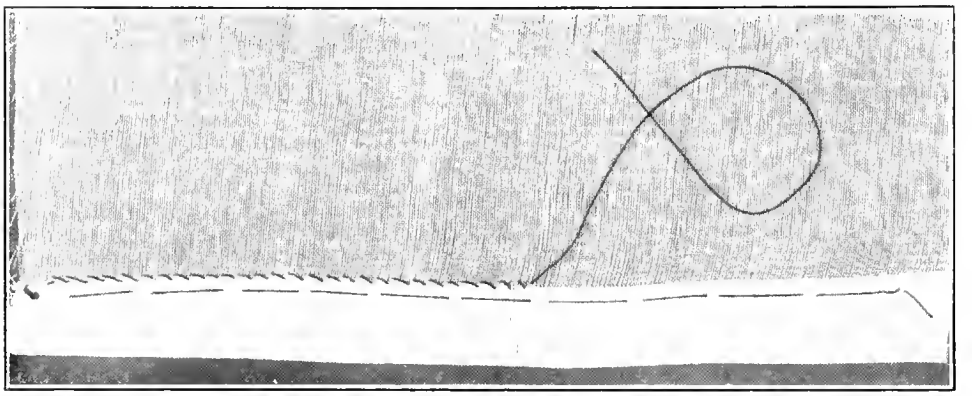


Hand Hemming — Determine width of hem, turn and baste, following same rule as for stitching on machine.

Now thread your needle with thread to be used for hem and insert between the fold of material; this will place the knot where it cannot be seen from either side of hem—use the hemming stitch, which looks very much like overhanding, but is made by inserting the needle in the opposite manner.

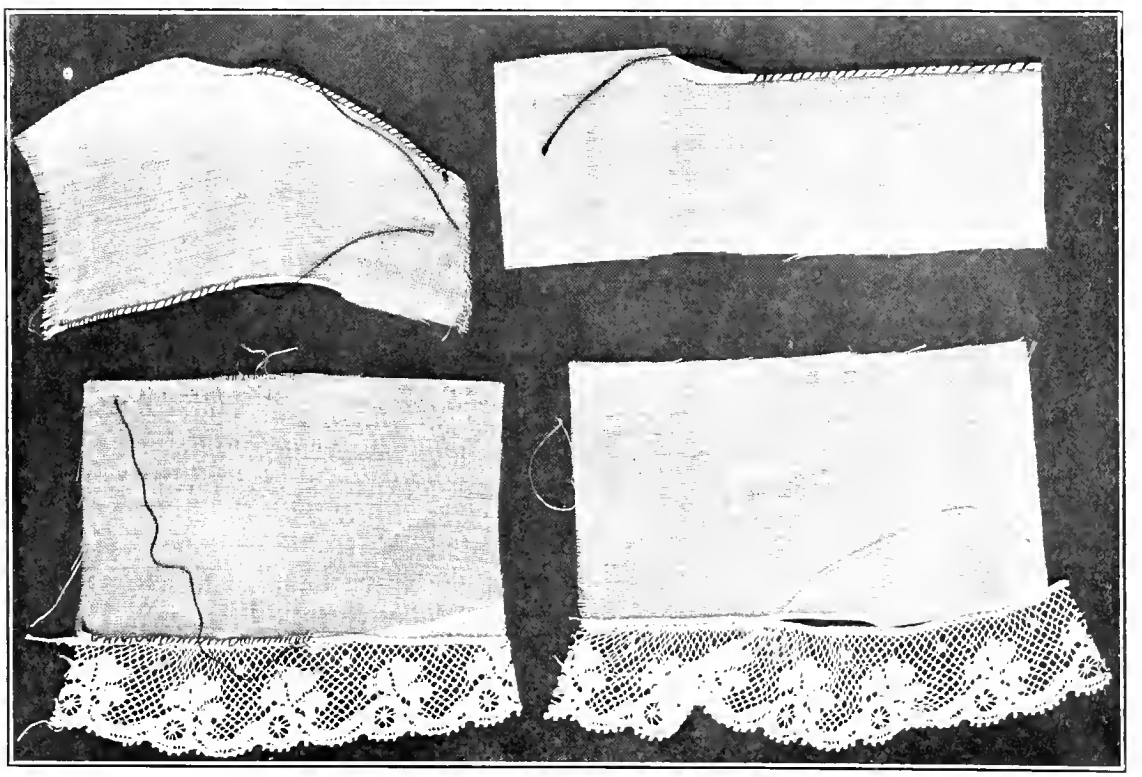
Care should be taken to prevent the thread from being too noticeable on the right side of material. This result may be secured by inserting the needle under only one or two of the threads of the material before entering the hem edge.

French Hemming Linen—Turn the hem, following directions given for hemming muslins by hand. Turn the hem back on the right side



of material and crease the edge where turned, using fine stitches; overhand together the edges thus formed, turn hem out and press flat.

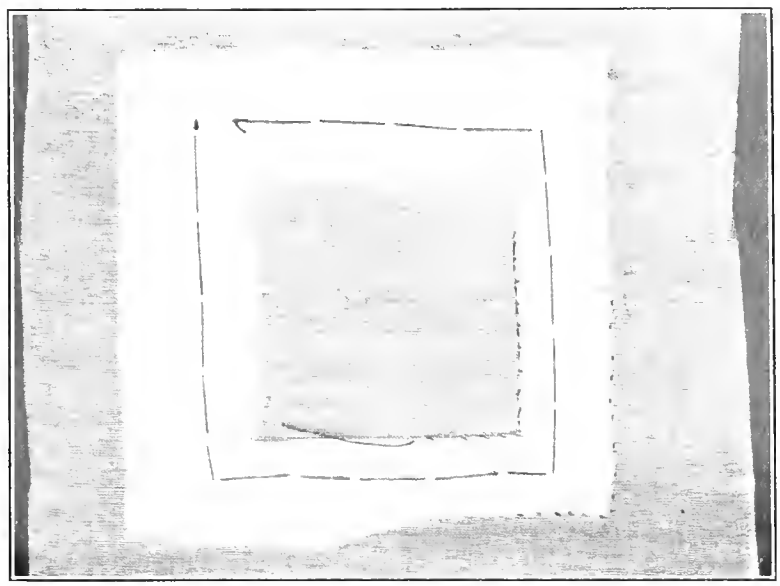
Roll Hem—This is used in all fine sheer materials, and especially where laces and insertions are used. Where the roll hem is desired, you should always have the material cut and properly trimmed be-



fore starting the work. You should be very careful to roll the hem as small as possible and very even, using the overhand stitch, taking as small stitches as you can in order to take care of the roll hem. Where laces and insertions are used, only one stitch is taken to secure the roll hem at the same time.

Patching

Patching may be done in several ways. We have the hemmed patch, the darned patch, and patching on flannel.

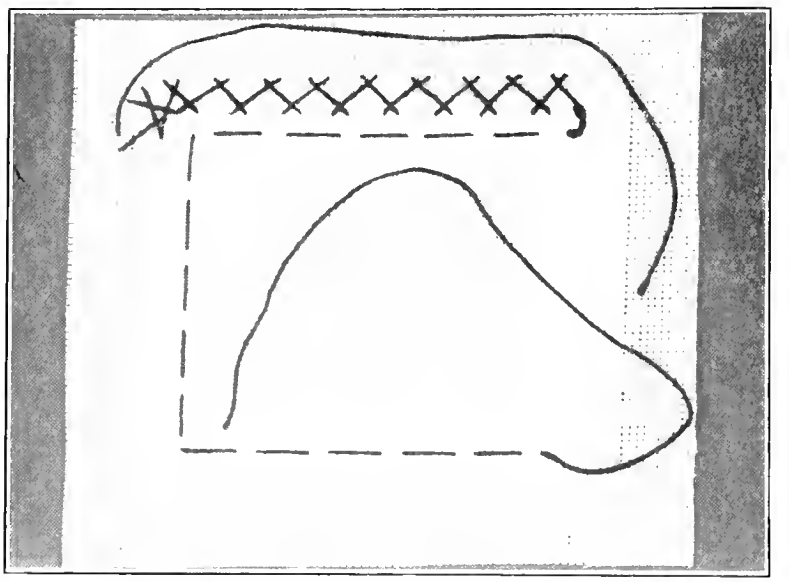


Hemmed Patch—Cut the worn or torn place square; then cut patch square, about one inch larger than hole, and match the weave of the two materials. To form the hem square at each corner, the cloth must be cut diagonally from the corner to the depth of one-fourth of an inch, which will give you a sufficient amount to fasten patch underneath. Where stripes, plaids or floral designs are used, great care should be used in the matching.

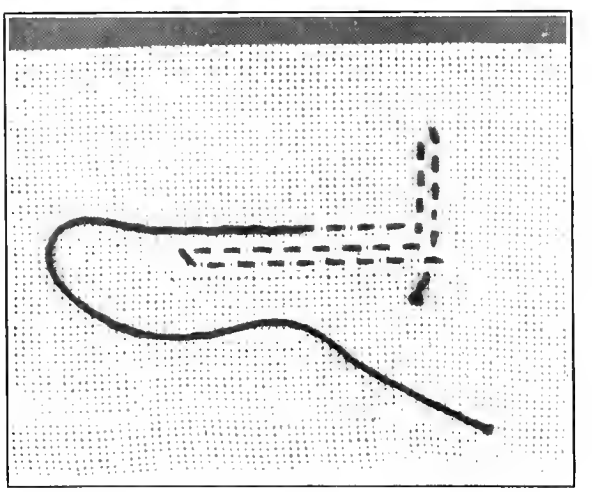
While this patch is used principally for wearing apparel, yet it is excellent for bed linens, towels, or any cotton or linen garments that must bear frequent laundering.

In the patching of good or expensive garments the hemming stitch should always be used, but on coarse, ordinary garments the running stitch is used, as it is a great saver of time.

Patching on Flannel may be done by cutting out the worn place and inserting a hem patch, but this gives rather a heavy edge to the patch; so it is better to leave the patch flat and sew around both the inside and the outside with a catch stitch which is described on page 45; this stitch is used also for finishing seams in flannel.



The Darn Patch is used on table linens, woolen materials and the like. It is best in this style of patching to use a thread of the

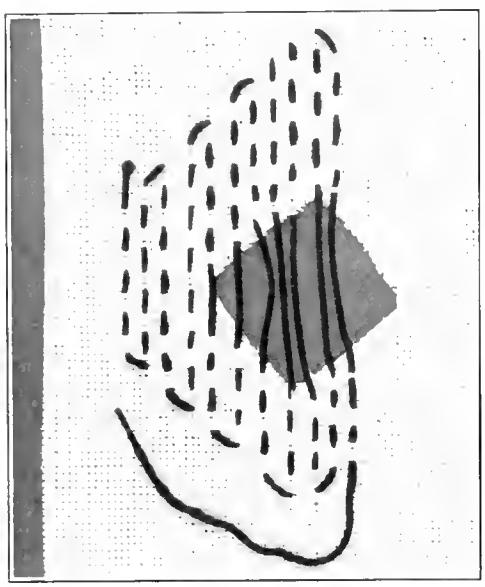


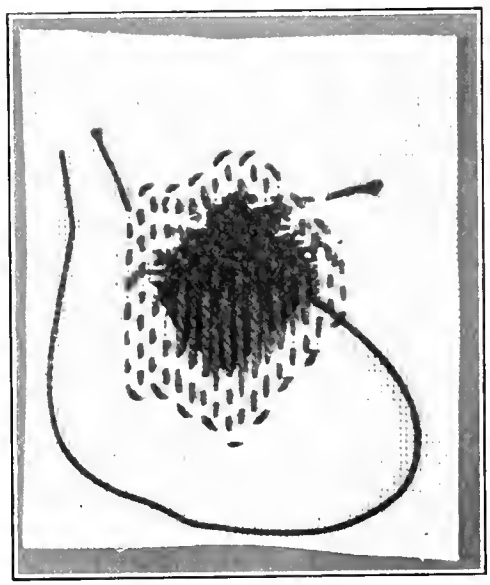
same kind as material, if possible. Any worn place is, as a rule, more easily mended by darning than in any other way and is also less noticeable.

Cut out a patch of sufficient size, place it and baste securely under worn spot, weave the thread back and forth, using the running stitch, following the weave each way. In this manner the loose worn ends are fastened down—then press well.

Be careful to not draw the thread too tight, as that gives the entire patch a drawn look.

Darning Stockings and Underwear.—Either baste the material to a piece of cardboard, or hold securely over some other smooth surface. As the garment or stocking is usually worn rather thin around the hole, it is necessary to darn it well back from the opening to prevent the strain of new threads tearing a new hole.

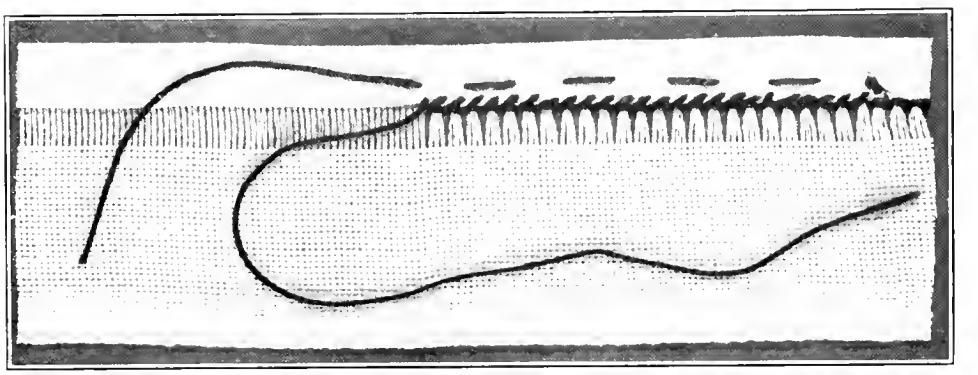




To darn, use the running stitch and cover as much space as seems worn, bringing the thread under and over, alternating each time, *as shown in illustration.*

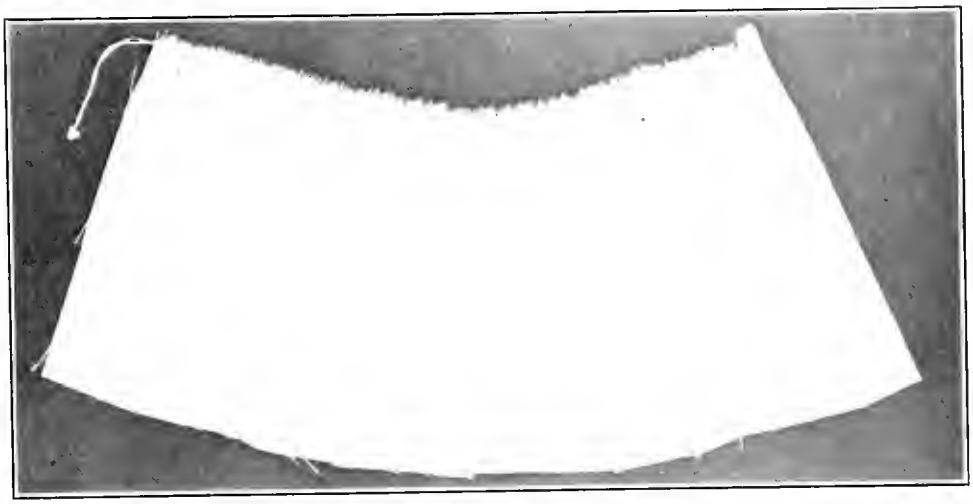
These new threads must not be drawn tight, but must be left loose enough to allow for shrinkage when laundered.

Hemstitching—This is a very pretty finish and may be used on any materials from the finest made to the heaviest of linens or flannels.



First decide upon the width of hem desired, and pull as many threads as required to make the width you wish the hemstitched open work to be—the space between the edge of the material and the pulled threads should be twice the width of the finished hem.

Turn the hem to the line formed by pulling the threads and baste; work on the side upon which the hem is turned; fasten the thread by taking a few running stitches from the left to right on the inside of hem turned; hold work over first finger, securing it between thumb and middle finger of the left hand; holding the needle with point away from you, insert under the number of threads you desire (this may range from two to six, depending upon the fineness of the work wished) and pull through; take a short hemming stitch at the right of this group which serves to fasten the hem down. *See illustration above.*



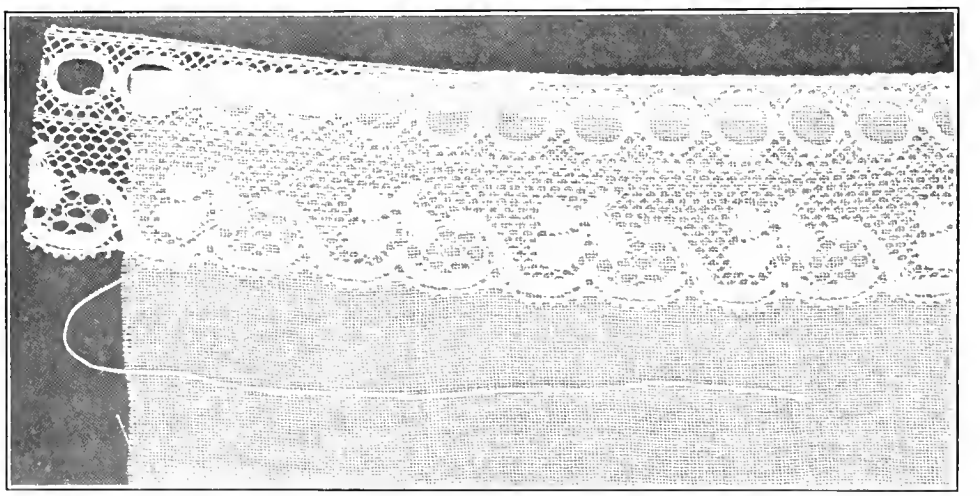
Gathering — The thread for gathering should be double, and the knot at the end should be of sufficient size to prevent it from slipping through—you may use an even running or an uneven running stitch. The length of stitches should be governed according to the thickness of the material—but in all cases the finer your stitches the nicer and more even your gathers will be.

Several stitches should be taken on the needle before it is pulled through the goods; when the material has been gathered to the required length a knot should be placed in the end of the thread after the needle has been removed; the gathers may then be drawn to the length desired and secured so by wrapping the thread around an inserted pin—*see illustration above.*

Gathers may be more evenly distributed and more easily held in proper form if two or three gathering threads are used, ranging from one-eighth to one-fourth inch apart.

In gathering ruffles on any straight material would suggest that you use the gather attachment on machine, as it can be easily adjusted and spaced to the amount of fullness desired and is a great saver of time.

Sewing on Lace—Lace is commonly sewed to the edge of the material. The lace should be placed with the right side facing the right side of the goods, with the edges even.



The stitch used is overhanding. The needle should catch just the edge of the lace and the edge of the material and the stitches should be close together.

When sewing on lace that is not gathered the lace should be held a little full. This may be done by pushing it slightly with the thumb of the left hand.

If the lace is to be gathered, it may be done by pulling the heavy thread at the top. Sew on as directed, using a fine, short needle with fine thread.

Insertions may be put in by overhanding to the rolled or hemmed edges of the material.

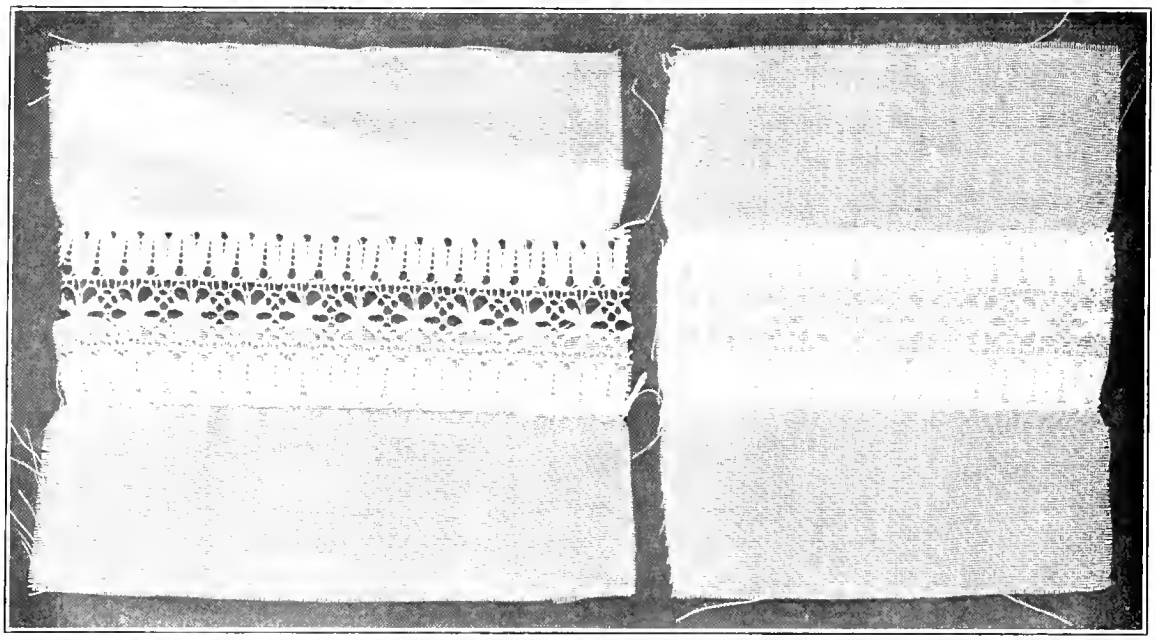
Insertions may be put in by using the overhand stitch. The nicest way is to roll the hem in as small a roll as is possible according to the material you are using (*per illustration, page* 22); in this way the one overhand stitch takes care of the insertion and roll.

You should be very careful to hold the insertion a little full when putting on, as lace shrinks more than material, otherwise it will appear drawn when washed.

In the use of insertion on plain materials or ruffles, where speed is desired, would suggest the use of the hemming attachment on machine; then hold insertion a little full and stitch by machine or overhand as preferred.

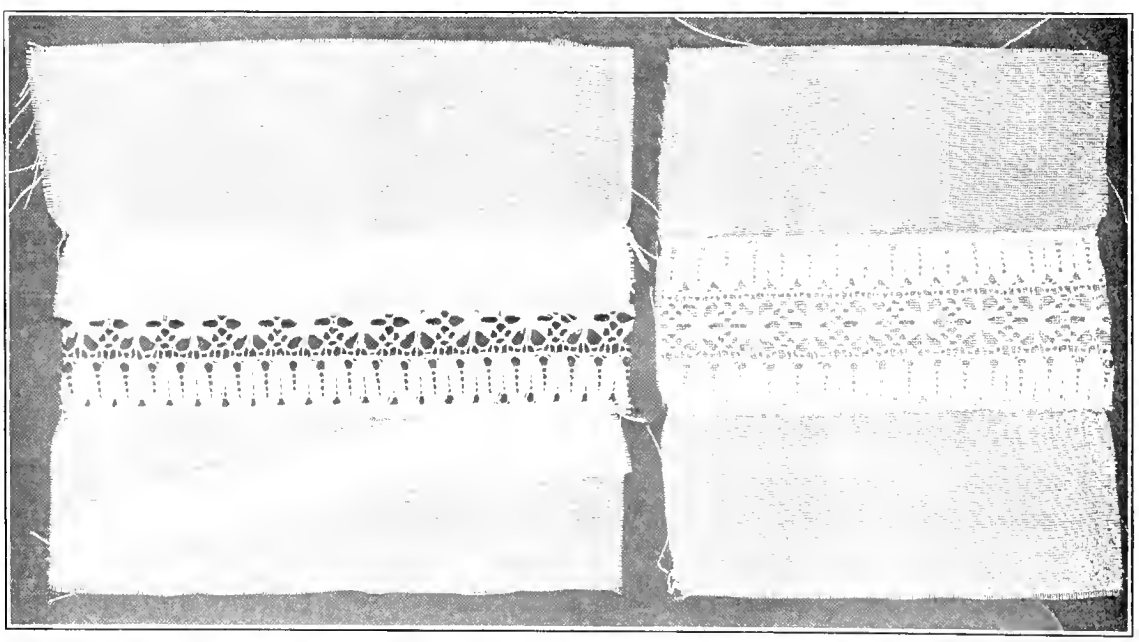
An easier and more rapid way of putting in insertion is to place the right side of the insertion on the right side of the material and baste the insertion to place, carefully basting both edges. Stitch on the sewing machine, being careful to keep about one-sixteenth of an inch in from the edge of the insertion. Now turn to the wrong

side and cut the material, keeping the line straight half way between stitchings. Turn back and crease. Stitch again with the machine, this time on exact edge of insertion. Trim close to stitching. This

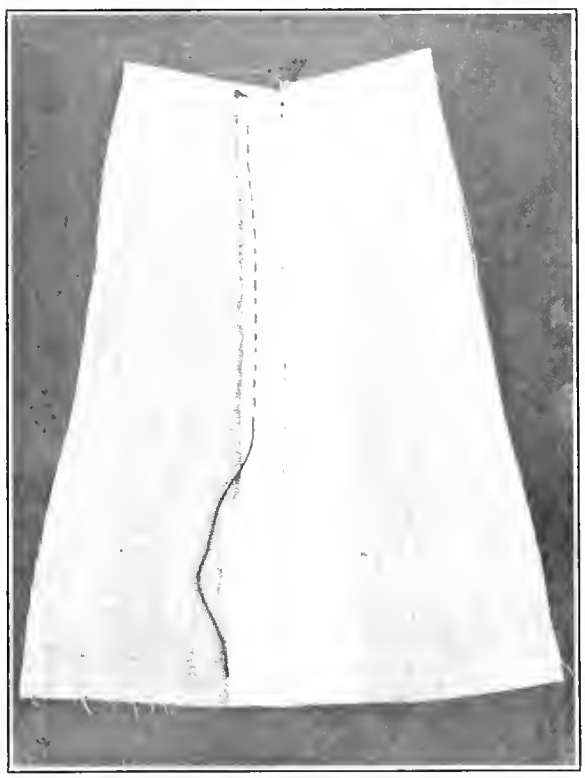


leaves the raw edge of the material on the wrong side, but gives no inconvenience as the double stitching prevents pulling out.

This method is especially good for muslin and similar materials.



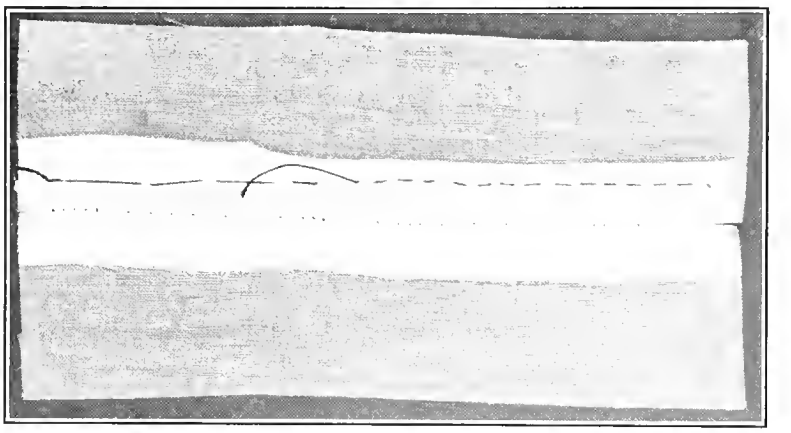
Finishing Seams—It is necessary that all seam edges should be evenly basted before stitching, as this precludes any possibility of stretching one edge upon the other. Seams may be finished either by hemming, binding, overcasting, notching, felling or French seaming.



In all silks and satins, would advise using the process called hemming, *as per illustration above*; after seams have been basted and stitched and basting thread removed, then press the seam open, and turn under each of the seam edges about one-fourth of an inch. Fasten with running stitches, exercising care to prevent stretching or pulling of the edges; would advise the use of silk thread in this case.

Where one is familiar with the sewing machine this can be stitched down very nicely and will save a great deal of time.

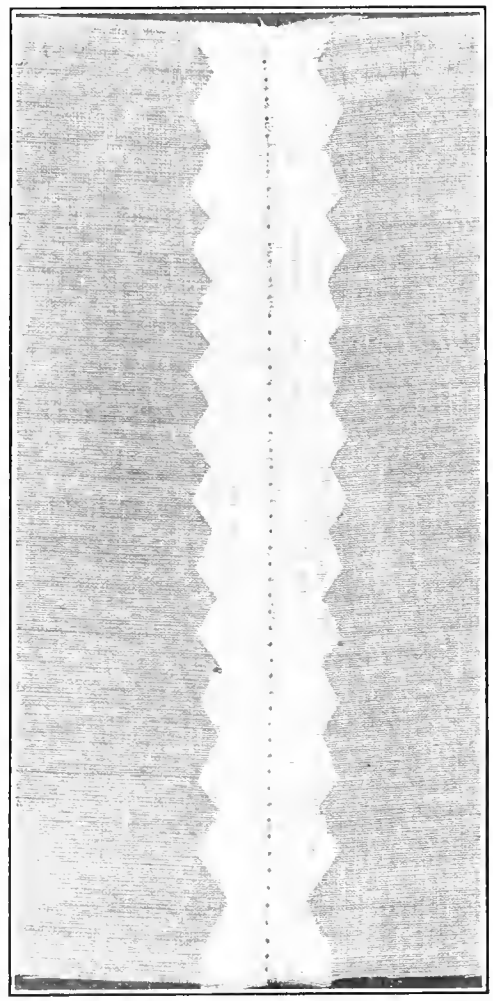
Finished Seams With Binding—This is the only satisfactory way of finishing seams that ravel. On linen or cotton goods would advise the regular bias binding that may be purchased in all department stores, but on fine materials such as velvets, serges, etc., you may use any of the following materials: *nets, chiffons, china silks, organdy or india linen.*



By using these you will be able to match any color or shade. By referring to page 49 you will see how to cut these materials on the true bias before using.

These bias strips should be cut from three-quarters to one inch in width—that is determined by the thickness of material you are using; then overhand the strips together or stitch them in a flat seam on the machine—being very careful to always place the right side of the bias material to the right side of material of seam; then stitch one-fourth of an inch, or width of presser foot, and turn bias binding over this seam, allowing the raw edges of bias to extend flat underneath; this is fastened down either by a running stitch, by hand or machine stitching.

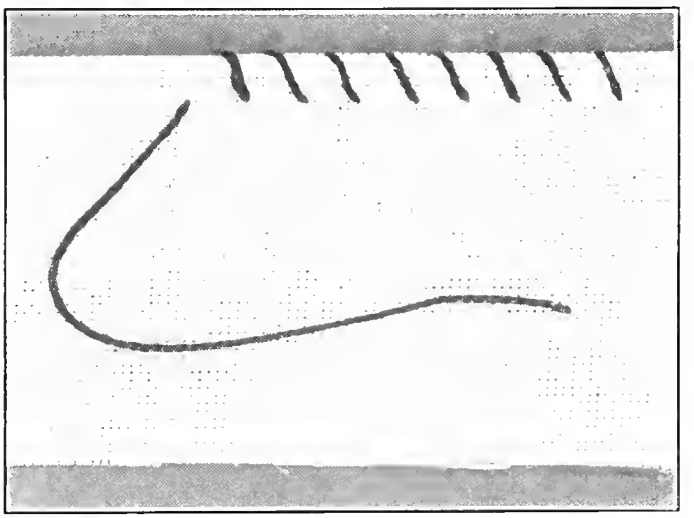
Notching the Seams—This method is sometimes used in heavy materials and those materials so closely woven that there is little danger of raveling edges—broadcloth especially is finished in this manner.



After basting and stitching, and basting threads have been removed, hold seam edges together between thumb and finger of left hand and cut V-shape notches as *shown in the illustration;* unless you are familiar with this work, would suggest that you try a sample before attempting to notch the garment, taking great care to not cut too deep, at the same time not using so much space but that one V will extend to the other, leaving a sharp point.

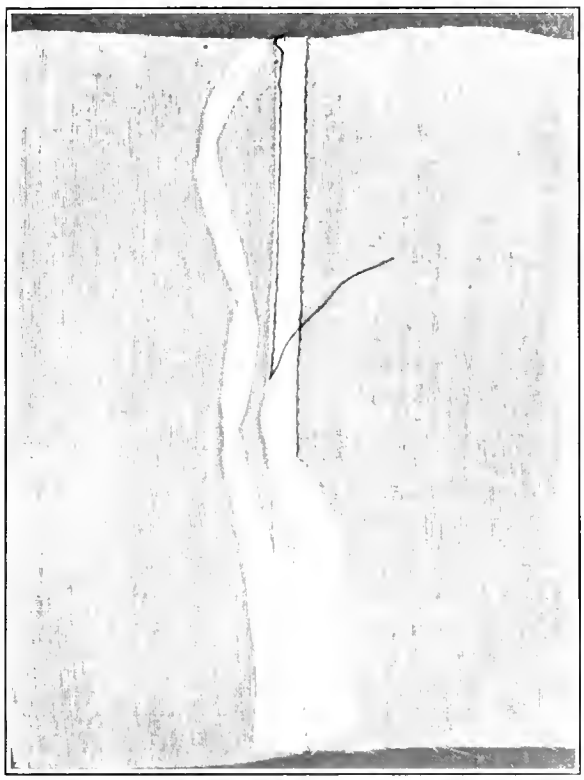
Where any distance is left between it shows a blunt end, and poor workmanship—small sharp shears are very essential in this work.

Overcasting Seams—Press the seam open and trim the edges until they are free from raveling. It is better to always start from the bottom of a skirt and overcast toward the waist line, as this follows the weave of the material, keeping the ends of all materials running downward, making it much easier to do.



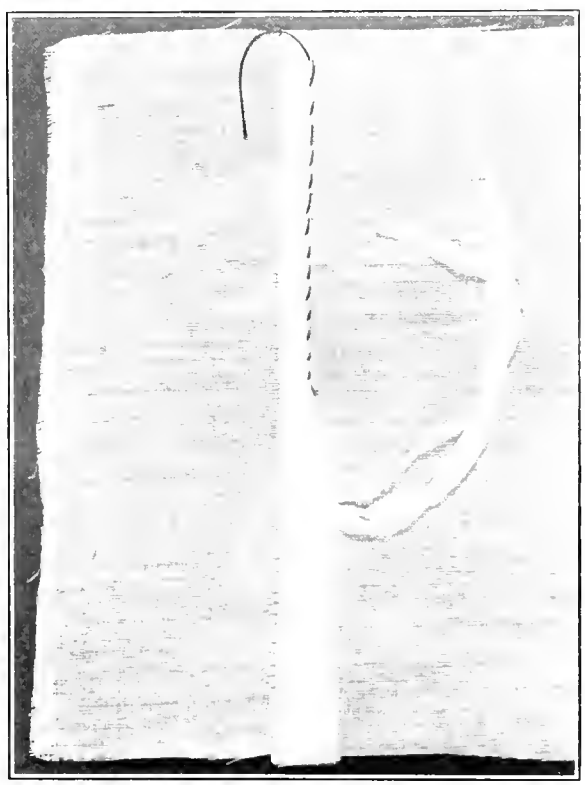
Where you have sleeves and inside waist seams you should also overcast in the same manner, with spaces between stitches of one-fourth inch, and just deep enough to take care of edges; be careful not to draw your stitches tight enough to pull the edge of the seam.

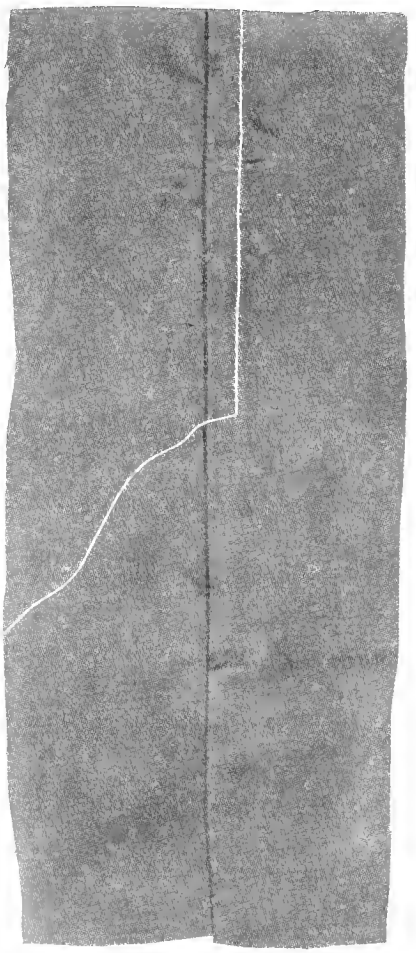
This method of finishing never causes a streak or worn appearance on the right side of the garment and in washing and pressing does not leave a slick or shiny appearance.



Felled Seams—Baste and sew edges together, using standard seam which is three-eighths of an inch. Cut off the seam edge on the left to one-eighth of an inch, turn the other or right edge under, as for hemming and press flat, then use the running stitch or machine stitching, the latter being the one most frequently used —felled seams are used principally in underwear, men's shirts, shirtwaists, etc.

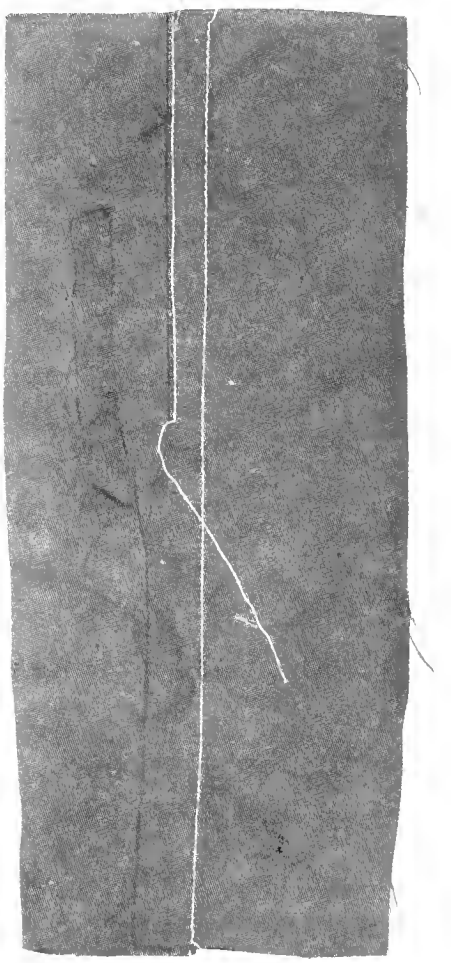
Reinforced Seams—Sometimes where strong seams are needed it is necessary to reinforce the seam by sewing a straight piece of the material in with the seam, this seam should be three-fourths of an inch wide; cut off the edges as directed above and turn in the edge of the added piece as for hemming; baste or press flat and stitch, by hand or machine.





Tailored Seams—These are made by stitching the seams and pressing them flat, *per illustration.*

Then on the right side of the material stitch any width desired, although one-fourth inch is standard and is usually the best. This seam applies only to tailored coats and skirts.

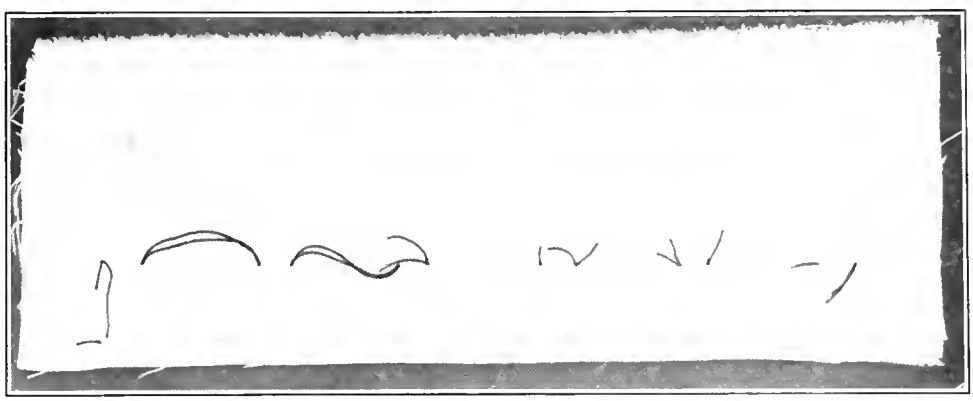


On light weight materials, the edges may be turned under as *per illustration:* but on heavy materials, such as linens, and woolens the seams should be left raw, and then finished by overcasting. In coats or jackets, where lining is to be used it is not necessary to finish them at all.

Tailor Tacking, or Loop-Stitching, as it is sometimes called, is used in making slot seams, pleats, or inside marking of any fancy braiding or trimming, set-in pocket, etc.

Placing your two corresponding pieces together, is the only accurate way of getting both sides or pieces alike. Where markings inside of seams are necessary, this stitch should be used, as it avoids mistakes which are often made by the use of crayon or tracing wheel.

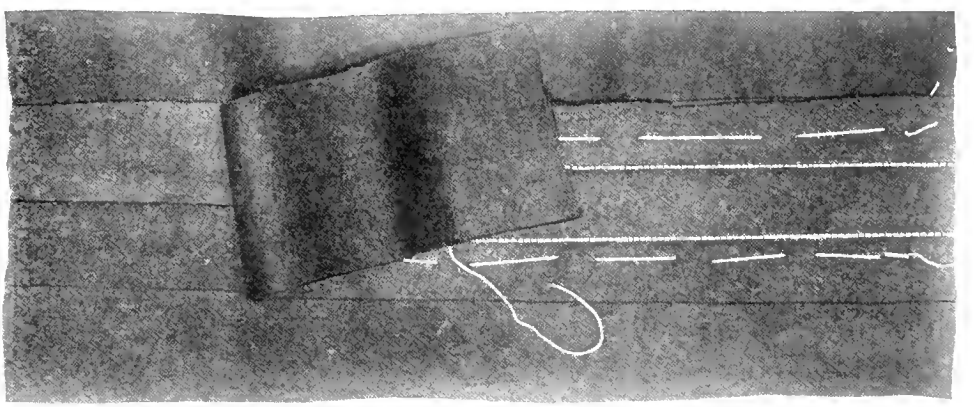
Should you be making a pleated skirt, for instance, or one where pleats or yoke is set in, place the two corresponding pieces together with right sides facing, then place paper pattern on and loop stitch through pattern and material at the same time. You will thus find it very easy to do accurate work and obtain pleasing results.



This stitch is made by using coarse thread (about No. 40), double your thread, using long strands. It is best not to tie a knot when loop-stitching, as you always leave a loose end extending.

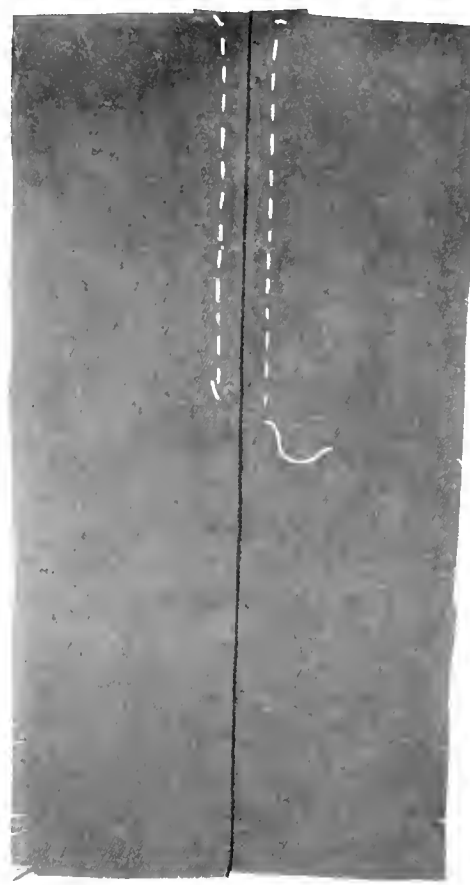
Now commence by taking the first stitch about one-quarter of an inch and the next one from one to two inches, according to the weight of the material, as the heavier the material the longer the stitch; repeat until you have gone the length desired. Now clip in the center of the long stitches. When goods are pulled apart the threads will remain in each piece of material for marking.

Slot Seam—This is a seam that never goes out of style, because it is one that is always practical and attractive. It can be used in dresses, coats, skirts, etc., where slot seams are used on skirts; it enables you to make an invisible placket as well as the opening of a waist, either front or back; this is exceptionally good for some styles.



This seam is made by basting your seams, using the small even basting stitch. The half-inch seam is plenty wide; the standard three-eighth seam is good, unless you want wide slots. After this has been basted and fitted, press seam open, then cut straight piece of material, as wide as your seam is after being pressed open, and baste it flat, using the long basting stitch on both edges, *as per illustration.*

Now press again and stitch from the right side the desired width, *as per illustration on following page*; should you be stitching wider than the presser foot of the machine, would advise the use of the quilter attachment.



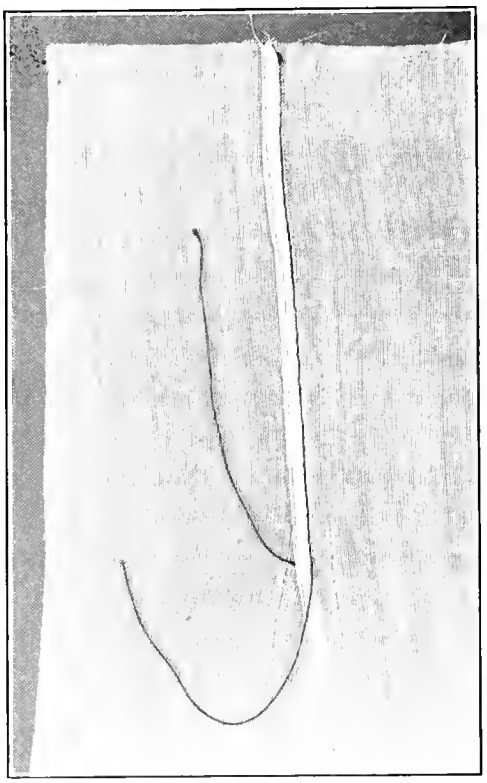
You will find on some materials it is very necessary to stitch downward on each side; in doing this it is impossible to use the quilter on both sides, as it throws the stitching opposite, but on stitching the right hand side of your seam, the quickest and most accurate way to accomplish this is to commence at the bottom of the skirt, using your quilter or presser foot to gauge, but remove thread from the machine needle; run full length of the seam. This makes a mark to stitch on.

Now remove your quilter and thread your machine needle, and you can stitch the downward seam without any trouble; when the bastings are removed, that leaves an opening exposing the underneath strip slightly.

A great many times this strip is of a different color which makes a very pretty finish.

Seams may be finished by binding or overcasting.

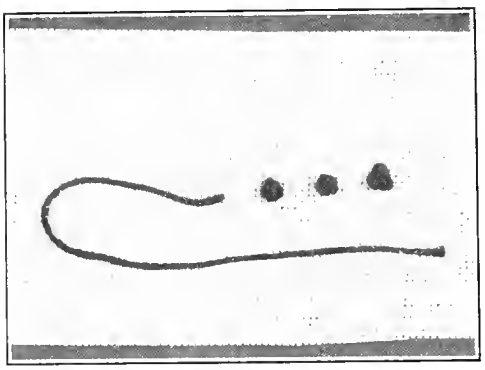
French Seams—Place the materials with the *wrong* sides together, and baste; this will make the seam on the *right* side of the goods. Stitch on machine and remove bastings—then trim seam to one-eighth of an inch—and stitch *as shown in illustration on right;* your seam should never exceed one-fourth of an inch, and in fine materials can be much smaller.



A great many garments are ruined by sewing too large a seam and though it does not affect the fit, large seams are not only bunglesome but show poor workmanship.

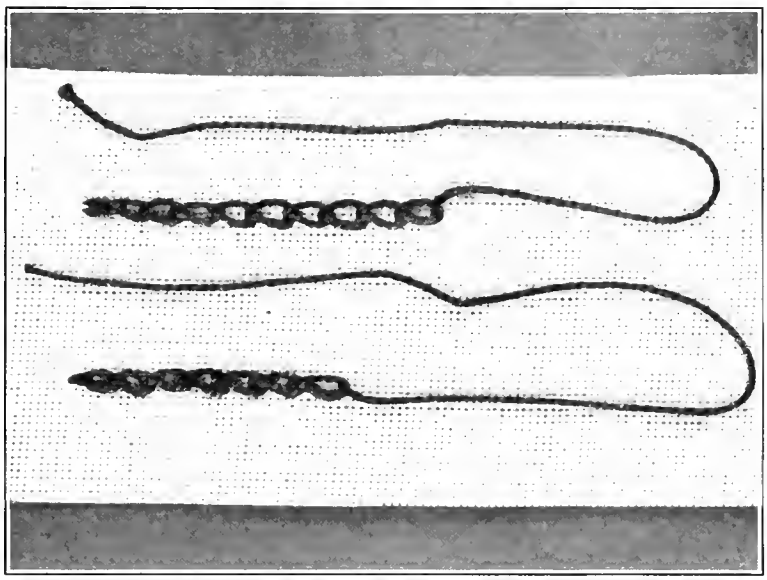
This is an excellent seam finish for any thin sheer material, as French muslins, lawns, and organdies.

Where basting is necessary, always remove your basting threads before trimming your seams for second stitching; to remove the bastings afterwards causes goods to fray and makes a rough finish.



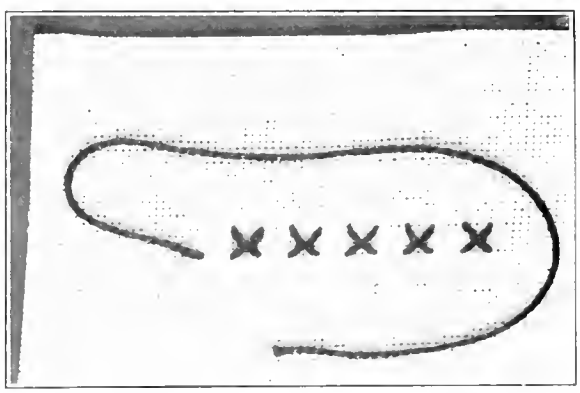
French Knots — Insert needle from wrong side, thus leaving the knot on the under side of work; hold the thread between the thumb and first finger of the left hand and wrap around the needle three or four times, according to size of knot desired, holding the needle against the material where the thread comes through with the right hand; hold the thread firmly with the left hand and insert needle down through the material where it was brought up, tighten knot by pulling the thread on the wrong side, bring needle through where next knot is to be made and proceed.

Chain Stitch—This is a very simple embroidery stitch used in outlining and trimming.

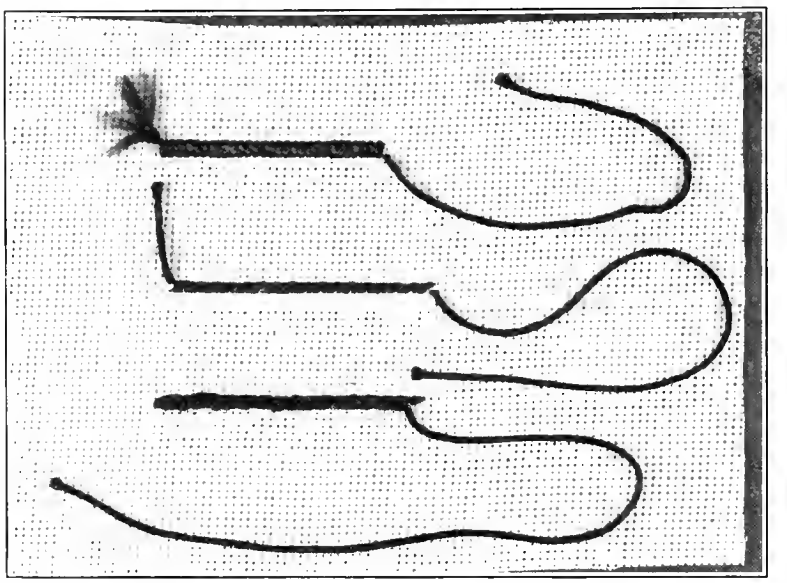


Insert needle from under side of material, leaving the knot on the wrong side of material. Hold the thread down with the left thumb to form a loop. Insert needle from right side at the point where it came through and take a stitch toward you, bringing the needle through. Release hold on loop and draw to position. Repeat.

Cross Stitch—This stitch is used to work out designs on canvas and is frequently used as trimming for aprons, house dresses and the like that are made of checkered material.



It may be done with an over-and-over stitch much like overcasting, and coming back cross all the first stitches made, or may be done separately a cross at a time *as in illustration.*



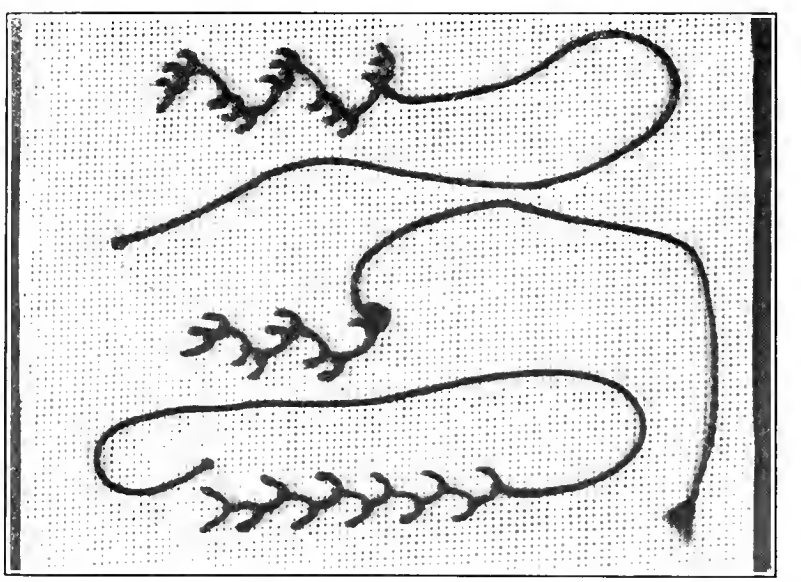
Outline Stitch—This stitch may be made in any one of the three illustrated ways. The thread should have no knot on the end, but should be fastened by taking three or four running stitches in the opposite direction in which the outline is worked.

These are also known as stemming stitches in embroidery.

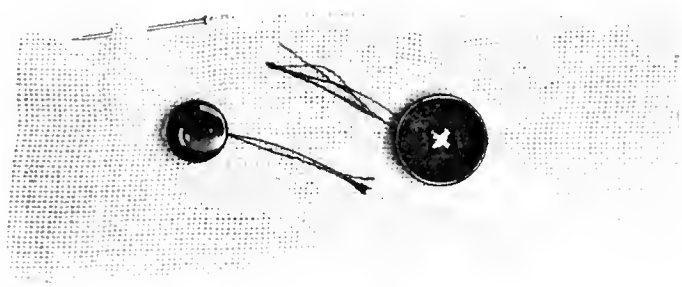
Feather Stitching is used for trimming and finishing and may have any number of feather edges or branches. This is occasionally called briar stitch.

Insert needle from wrong side to place the knot. Hold thread to position with thumb of left hand and take a stitch, allowing needle to come over loop. Repeat for the desired number of "briars" and transfer thread to the left to make stem.

Repeat stitches, transfer thread to right, etc.

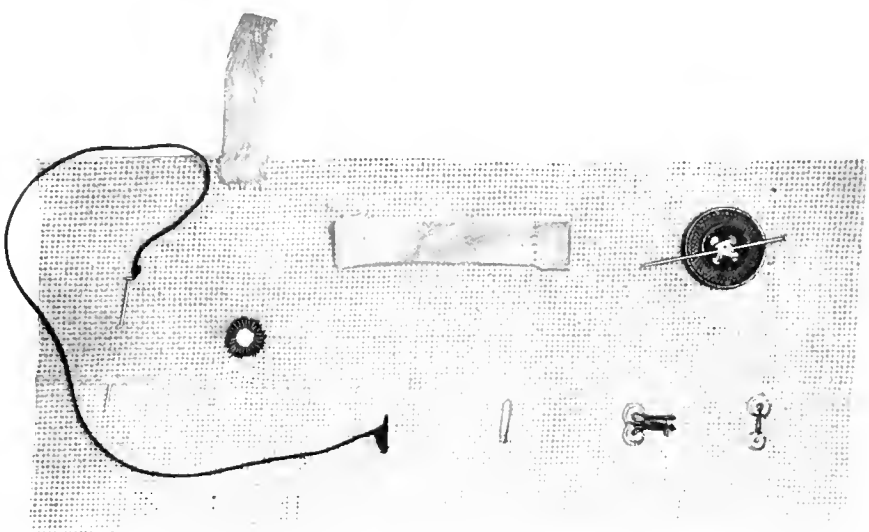


Sewing on Buttons—One reason why buttons come off quickly is that as a usual thing they are sewed too closely to the garment, and when the buttonhole is slipped over them they are strained until the thread becomes worn. The thread should be double and the knot should be placed under the button on the right side of the material.



If the button has four openings for thread, the thread should be crossed on the under side and not on the button. Many buttons have grooves showing where thread should go.

Bring the needle up through the hole in the button and down through the one opposite not diagonal; place a pin across the button under the thread and each time in bringing the thread through sew over the pin. When sewed securely, bring thread to right side of garment under the button and wrap around the thread that holds the button to place several times. Fasten end by sewing back and forth through the stem thus formed.



Hooks and eyes may be sewed on with an over-and-over stitch, but are held more securely if sewed on as those *shown in the illustration above*. This is the common buttonhole stitch or loop-stitch and

it gives a good finish and insures strength. Hooks and eyes as well as buttons should be sewed with cotton or linen thread when possible.

Sometimes it is necessary to use eyelets made of thread instead of the ordinary "eye." Make them by sewing back and forth over a space of one-fourth of an inch long. This produces a loop and should have four or five threads. These threads should now be covered with loop or buttonhole stitches, working from the right side to the left. Crowd these stitches close together and fasten thread securely on the wrong side of material when finished.

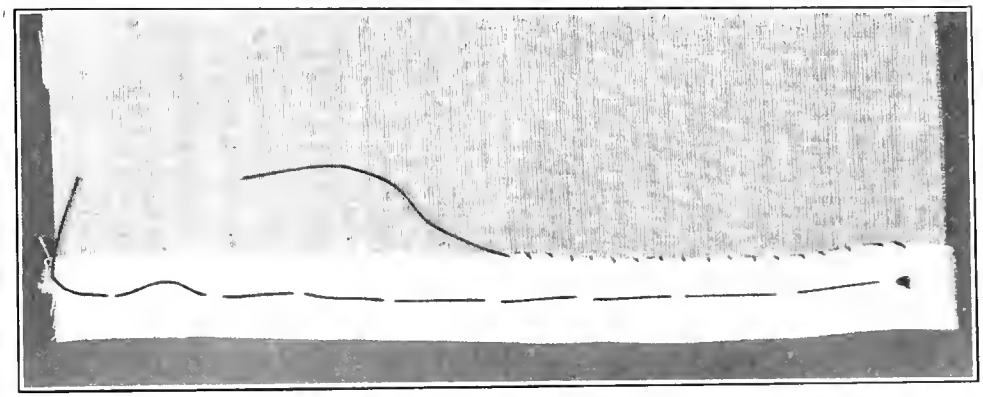
Middy Blouses, and similar garments wherein a lacing and cord is used, must have eyelets worked; run a thread in a circle the size the eyelet must be and open to this size with a stiletto or orangewood stick. To give added strength to the eyelet the edge may be buttonholed.

If the eyelet is to be very large, it is well to run in the outline thread and to slash with a sharp knife, or scissors, across the diameter of the circle both ways, forming four right angles at center. Open with stiletto, turning corners back on the wrong or under side of the work. Proceed as suggested above.

Tape to be used for hangers should be sewed on in the following manner: Turn under ends of tape one-half inch, place flat on material and pin to position; beginning at the side at the point where the turn-under ends, sew around to same point, using hemming stitch; sew across tape to the beginning point, using back stitching.

Tape may be sewed to the edge of towels and the like. (*See illustration on page* 43.) Cut tape required length, turn tape under one-fourth inch at each end. Place ends even, one on each side of the towel, and sew with hemming stitch.

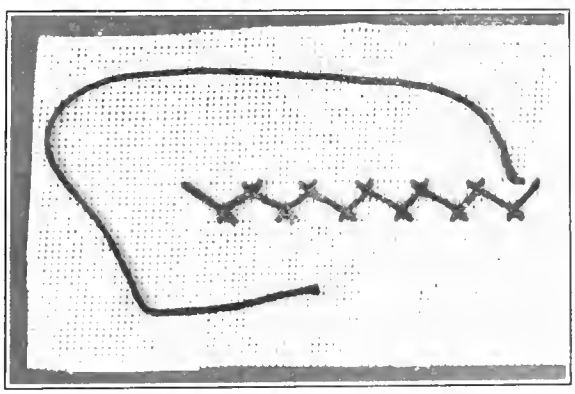
Blind Stitching is used when it is necessary to put on facings, arrange plackets, etc., and it is undesirable that the stitches show on either side. This stitch is similar to the stitch used in hemming cottons and muslins, but stitches are neither so large nor so close together.



Insert the needle between the turn-under and the facing proper. Pull through and take a hemming stitch, but do not let the needle penetrate to the right side of the material; to prevent this, take up only a part of the woven thread. Again insert the needle between turn-over and facing and proceed as shown in illustration.

This stitch is used in silks, satins, light and heavy weight woolens and velvets.

Catch Stitch—This stitch is used in seam finishings on flannel and is used to stay linings, etc. The work is done from left to right, or away from you. The stitches are taken as one running stitch, one stitch at a time. The two rows may be from one-fourth to one-half inch apart.



Fasten the thread, then insert needle through the material, with the point toward you. Take up one-eighth of an inch, pull needle through, cross to left and take a stitch one-eighth of an inch long, cross to the right and proceed. The stitches should be correctly spaced so that your work has an even appearance. *See illustration.*

Belts, Pockets and Fancy Trimmings

In the making of the above there are three things of great importance which you should pay special attention to, if you wish to secure satisfactory results:

First—After deciding on the size and shape, they must be cut on the right weave of the material. For instance, if they are to be on the bias, they must be on the true bias, and if there should be two or more of any one of the above, they should be cut just alike and each piece should be cut on the same weave.

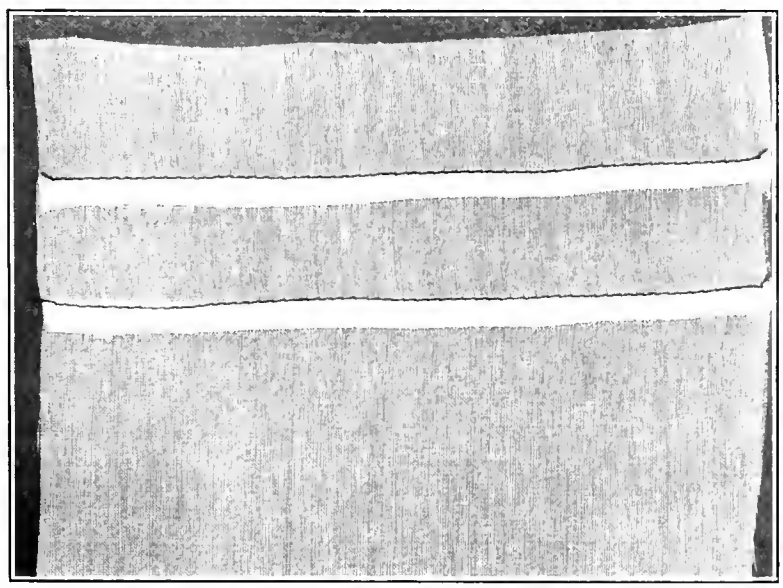
Second—After being carefully basted and stitched, the corners must be cut away by taking a square nick out of the corner, *as per illustration;* this will give you a perfect point (or turn) and a nice flat edge. Where you are making round collars, ripples, peplums, or fancy set-on pieces, you should take a V-shape notch, *as per illustration;* in this case when the goods are turned over the seam fits together and makes a flat, smooth edge for stitching, or in cases where machine stitchings are not desired it prevents the edge from being heavy.

Third—After this has all been done and bastings carefully removed, any of the above named pieces should be turned and basted very carefully on the edge of right side of material, and pressed well, as this all demands careful and good pressing. If you will pay close attention to this you will avoid that puckered, drawn look that you often see on ready-to wear, cheap dressmaking and tailoring. These

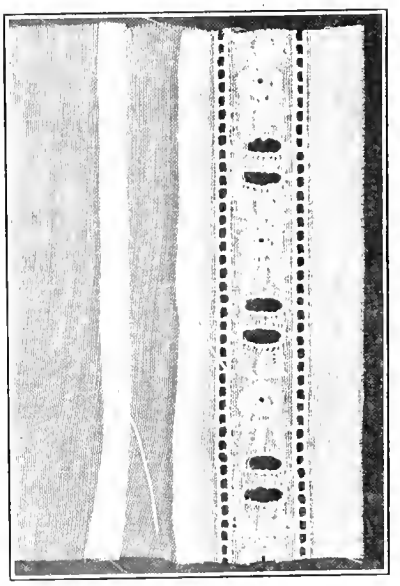
same rules apply to coat lapels and collars, as well as all corners on the lower edges of coats or jackets, and cuffs of any designs.

On any seam that has to be turned and left inside you will find that pressing wide open before turning will aid you greatly in getting a smooth edge, while the material will be much easier to stitch or press. It is a great saving of time to make a small roll or pad and keep for this purpose.

Tucks may be put in with fine hand sewing or may be made with the tucker attachment on the sewing machine. If they are run in by hand the running stitch, a very fine one, is used. The tucks must be marked to insure the spaces between being even.



Embroidery Insertion may be put on in the different ways, as follows: Where it has the galloon or hemstitched edge as per illustration, would suggest joining to any material with the overhand stitch; all insertions containing the hemstitched edge usually have some surplus materials on outer sides. This you trim away entirely before overhanding.



Another way is to trim the surplus material on the outer sides even and use the French seam, of course reversing the seam, placing it on the right side of the material. This forms a tuck, then by placing one or more tucks with this, to form a cluster makes a very pretty finish.

These tucks are made according to the fineness of your material for underwear, where using coarse material you can fill the insertion in by using the surplus material on the outer edges.

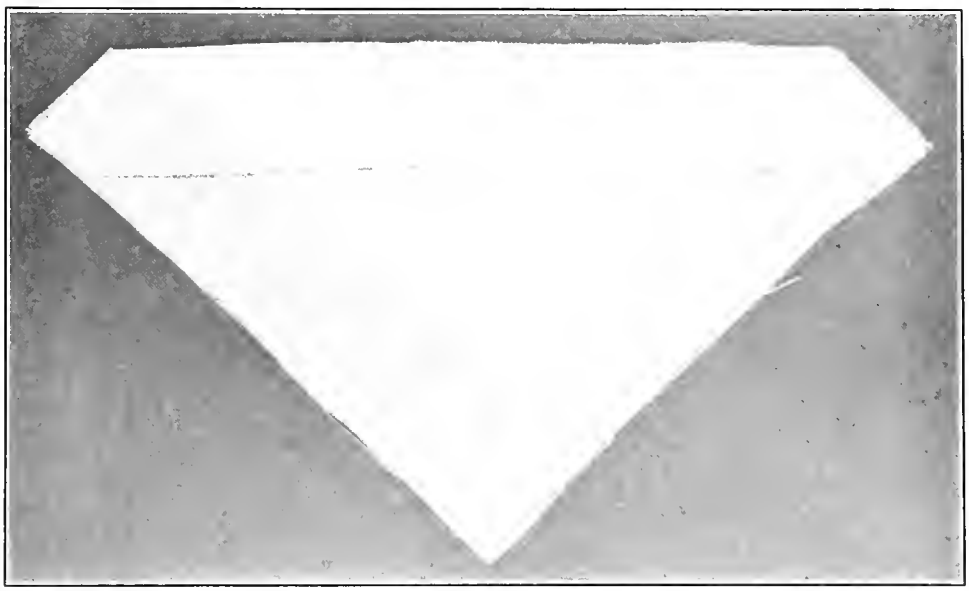
For lace insertions always use the roll hem and whip by hand or make a very fine hem by sewing machine, using the small hemmer, then put on by hand or machine stitching.

For coarse lace insertions use previous illustration.

Piping, which is used extensively in the trimming of children's dresses, house dresses and aprons, is made by cutting the material on the true bias; fold the bias strip with edges together and insert between the facings and the garment where the trimming is to be.

The piped edge should be from one-sixteenth to one-eighth of an inch wide. Sometimes a cord is drawn in the piping; this is called a cord piping and the piping should be wide enough to admit the size cord desired.

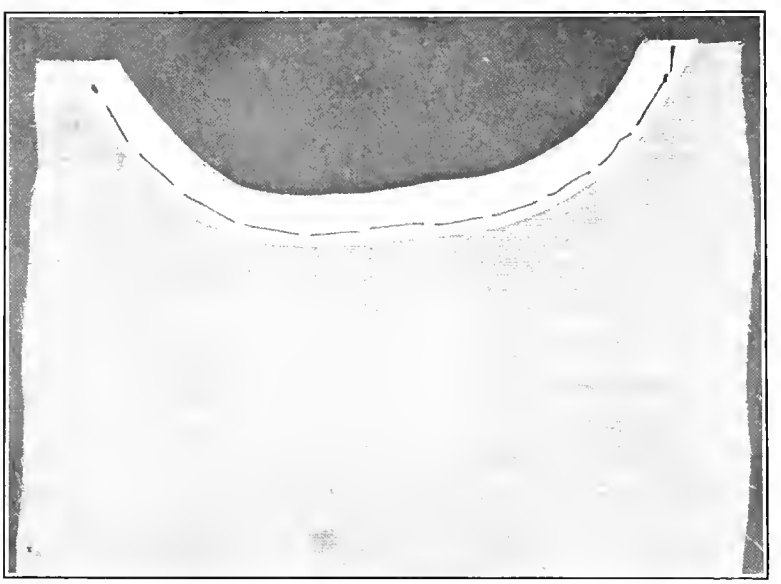
Bias Facings are cut on the bias or diagonal of the material. A true bias is a true diagonal and may be found in any material by turning the straight cross-wise thread parallel with the straight length-wise thread of the material; cut on the fold. The facing may be cut any width desired.



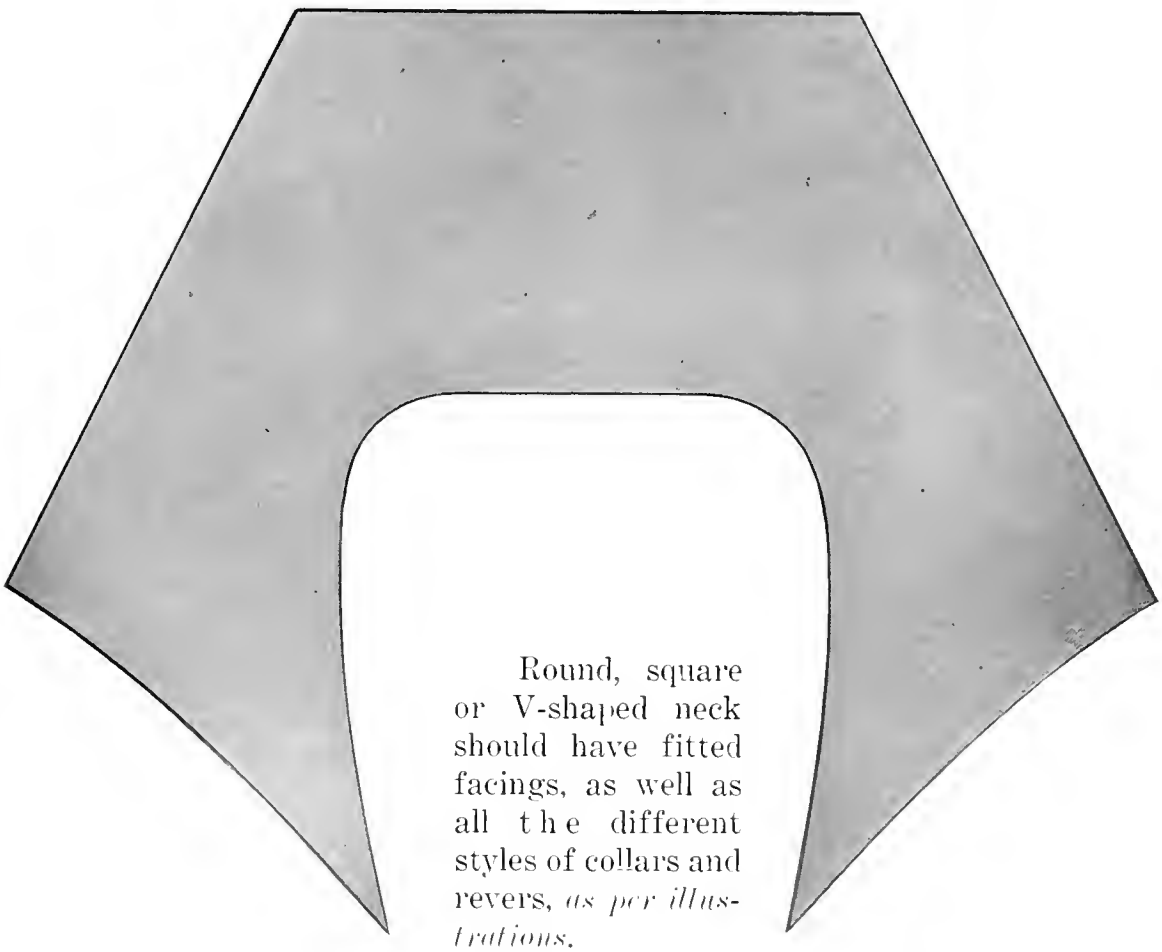
Facings may be either shaped or bias. Shaped facings are cut as the garment to be faced is, though they are narrow.

When an edge, curved as the one in the illustration, is to be faced, it is well to use a shaped facing.

The seam must be slashed, *as per illustration above*, to admit of the spreading of the edge. Necks, sleeves and all curved edges should be treated in this manner.

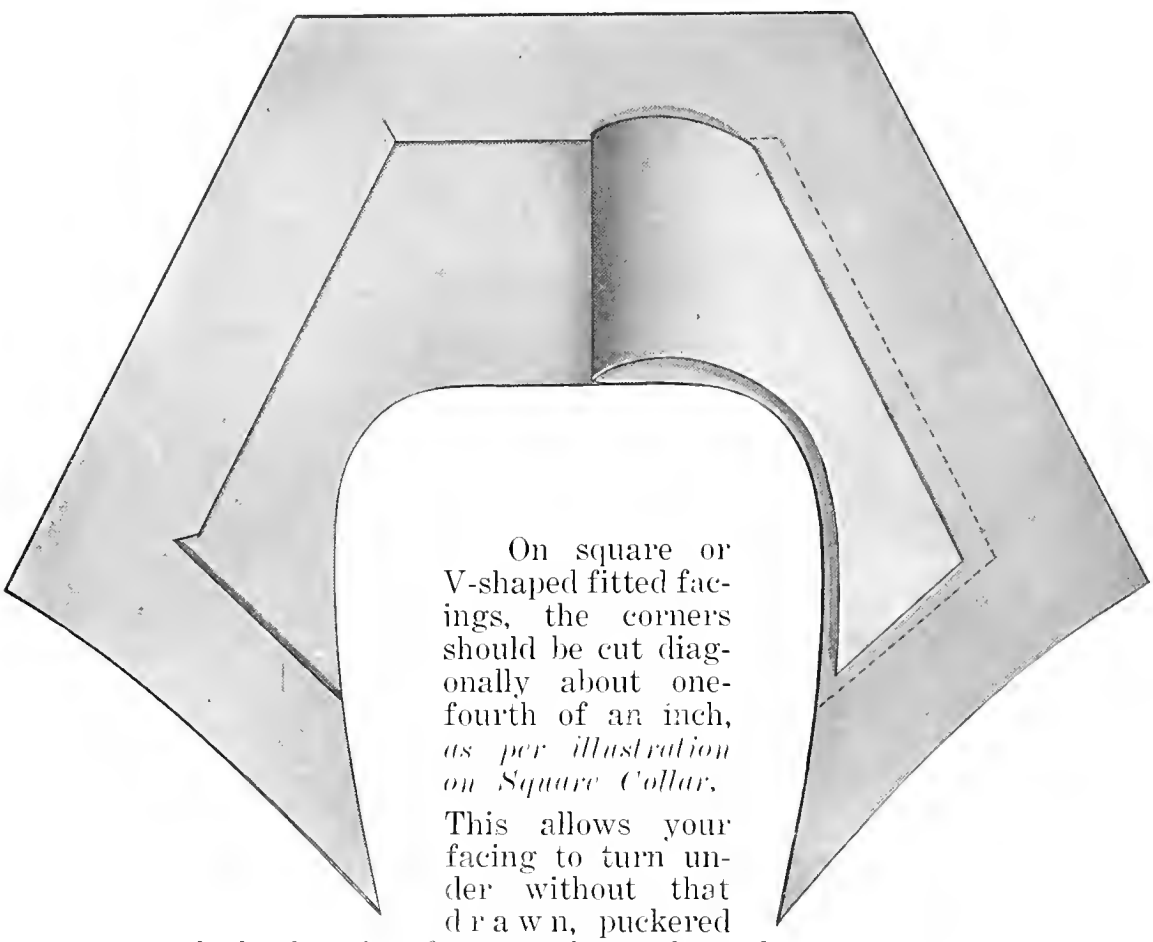


The Making of Collars, etc.



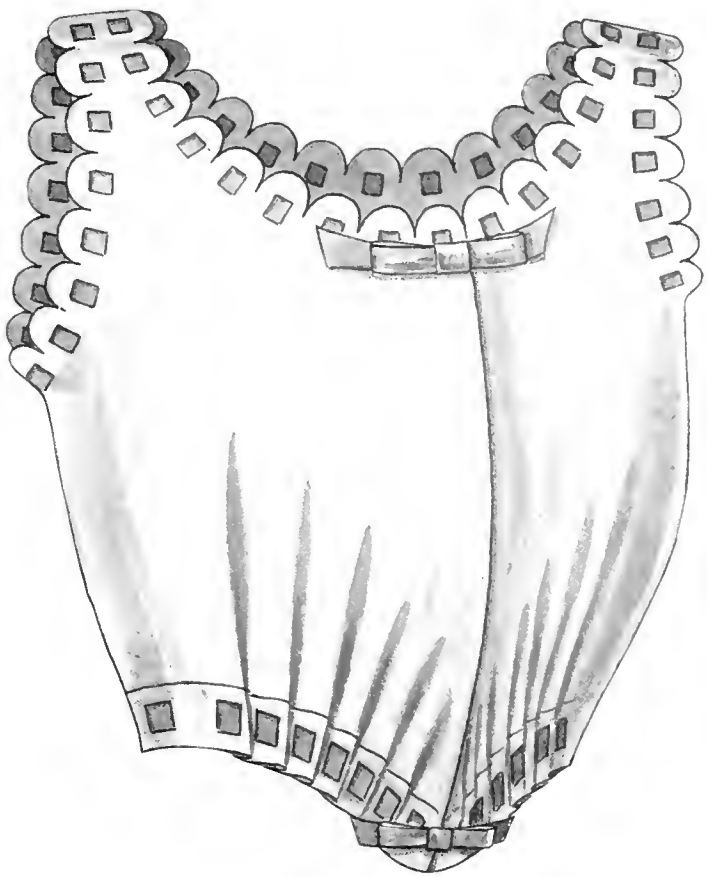
Round, square or V-shaped neck should have fitted facings, as well as all the different styles of collars and revers, *as per illustrations.*

When finishing any shape of necks that require fitted facings, as where yokes are to be set in or put on, it is always better to leave under-arm seams open until this has all been completed. You will not only find this easier to do, but a great time saver.



On square or V-shaped fitted facings, the corners should be cut diagonally about one-fourth of an inch, *as per illustration on Square Collar.* This allows your facing to turn under without that drawn, puckered look that is often seen in poorly made garments.

Corset Cover—To cut, lay pattern with center back on a lengthwise fold of the material; lay front with center on the straight edge of the material, allow for hem; cut on exact pattern line,



when using a Russell pattern, as seam allowance has been made. But when using a commercial pattern, strict attention must be given to seams. Hem the fronts, sew shoulder and under-arm seam in French seam, face or bind arm and neck and trim as desired.

The bottom may be hemmed and a narrow elastic inserted to hold it to position, or the desired edge may be gathered into a band.

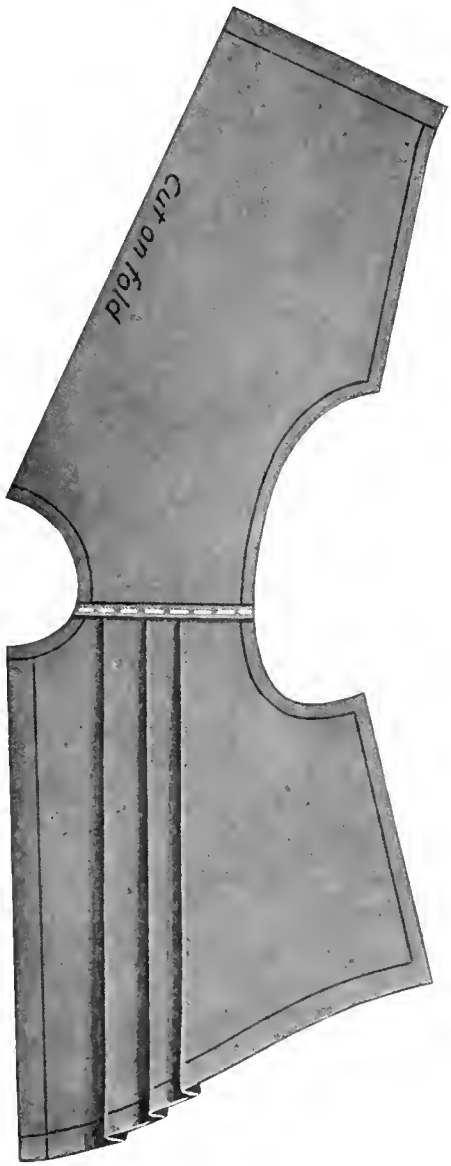
Where fullness is desired in the front of corset cover: after you have hemmed the fronts and placed the two edges together ready for cutting, set your pattern back 2½ inches on material; this allows five inches in all, but will give a good lap and the exact amount of fullness.

Where band is desired, cut a length-wise strip two inches longer than the waist measure, and two inches wide, turn under one-half inch at each end, sew on the corset cover with the right side of the band to the wrong side of the garment, turn the remaining edge under one-fourth inch, turn the band down as you would a hem on the right side of the garment; baste and stitch, or put down by hand as desired.

In the making of fancy corset covers, stitching lace or embroidery beading around the lower edge and drawing in to fit waist line with ribbon is especially pretty, and very easily done.

Underwear of all kinds, including teddy-bears, Princess slips, combination suits, petticoats, etc., should be finished with French seams, the neck and arm-eyes should be faced or bound and trimmed with lace or embroidery in any desired manner. Materials used may be crepe de chines, combination silks and linen, linen or fine cotton. Instructions for cutting these will be found in the Maude Russell Text-Book on Garment Cutting.

Drop Shoulder Waist—This style of waist is very popular at this time. The pattern is shown in illustration No. 1, page 25, of Maude Russell Text-Book on Cutting, and the design may be made of any kind of material.



If the opening is to be made in the front, the front is laid on the straight edge of the material; fold the goods so that both fronts may be cut at once.

Mark the material with all the markings that appear in the Maude Russell pattern. Also, when using a commercial pattern of any kind, as this will aid you greatly in putting same together. The back should be laid with the center back on a lengthwise fold of the goods. Always pin the pattern to the material to prevent slipping. Mark the back of material to correspond with the markings on the pattern.

For light weight materials French seams should be used. Run a gathering thread in each of the fronts at the shoulder seam line between markings. This fullness should not be nearer than one and one-half inches to the arm-eye. If the fullness is allowed too close to the arm-eye the waist has a tendency to drag or fall over the shoulder, making it uncomfortable and unsightly.

Draw the thread to give the seam the required length and baste the front to the back at shoulder point with the wrong side of the material together. Turn the hem down the front the width allowed for, and baste in the proper place. If the pattern has been cut to the proper measurements and the seams taken the proper width, there will be no question as to fit.

The waist may be cut long enough to allow for a hem at the bottom or cut off for band; in the former case turn, baste and stitch and insert a narrow rubber to keep waist to position.

If a band is used, run a strong gathering thread one-fourth of an inch from the bottom of the waist, cut a length-wise strip two inches in width, turn under one-half inch at each end and baste to lower edge of waist, with the ends even with the front hemmed edge; adjust gathers properly, pin at intervals, baste and stitch; turn over edge of strip one-fourth of an inch, turn up on seam just sewed, as for hem; pin, baste and stitch to position. This forms a band three-fourths of an inch in width, with a lap at the front of one inch.

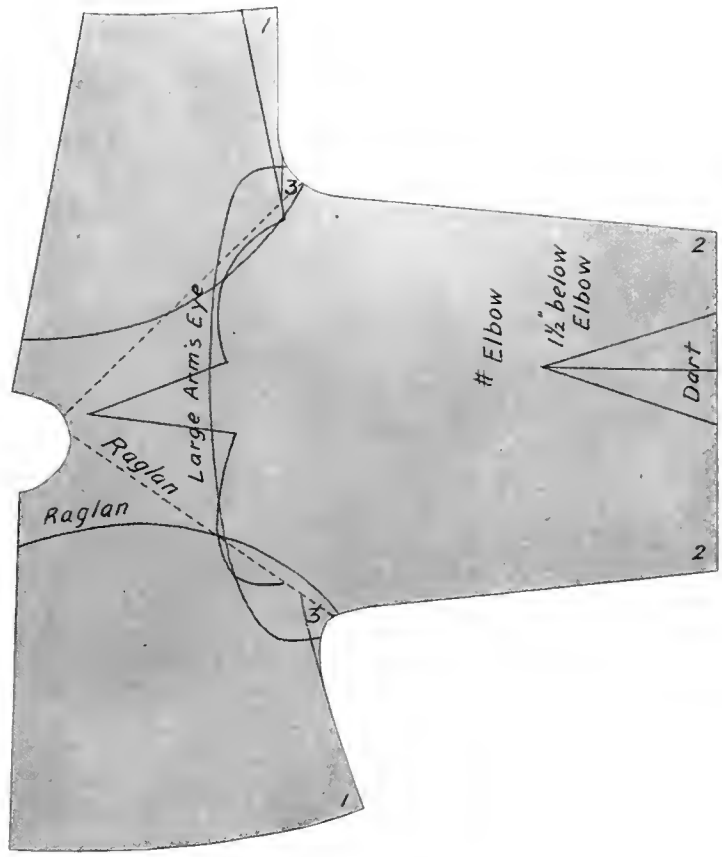
Any becoming style of collar may be used with this waist. Just one-half the collar pattern is used. Lay the center back on lengthwise fold of the material The neck line of the collar must correspond with the neck line of the waist. The collar may have a picot outer edge, or may be bound or faced as you desire.

Pin the collar with center back to center back of waist at neck line. Do not stretch the collar, as it fits over the waist and should be held loosely. Pin to position and baste.

Cut a true bias facing the length required and baste it in with the collar seam. This facing should be one inch in width, but can be narrower, according to the material used.

Clip or slash the seam as directed for putting on a shaped facing, turn over the edge of bias strip and turn down on waist, basting flat as for hem. Stitch or put down by hand as desired—the latter being the better.

Butterfly Waist—Pattern directions on page 31 of the Russell Text-Book on Cutting. But this same rule applies to any commercial pattern and will aid you greatly in joining seams properly. If front closing is desired, lay the pattern on the material with the center back on a lengthwise fold—allowance must be made for hem at front closing; pin front and back together, folding material so that two meets two, three meets three and one meets one. Any fullness found in sleeve at back should be evenly adjusted, as it prevents the sleeve from straining. Baste and stitch.

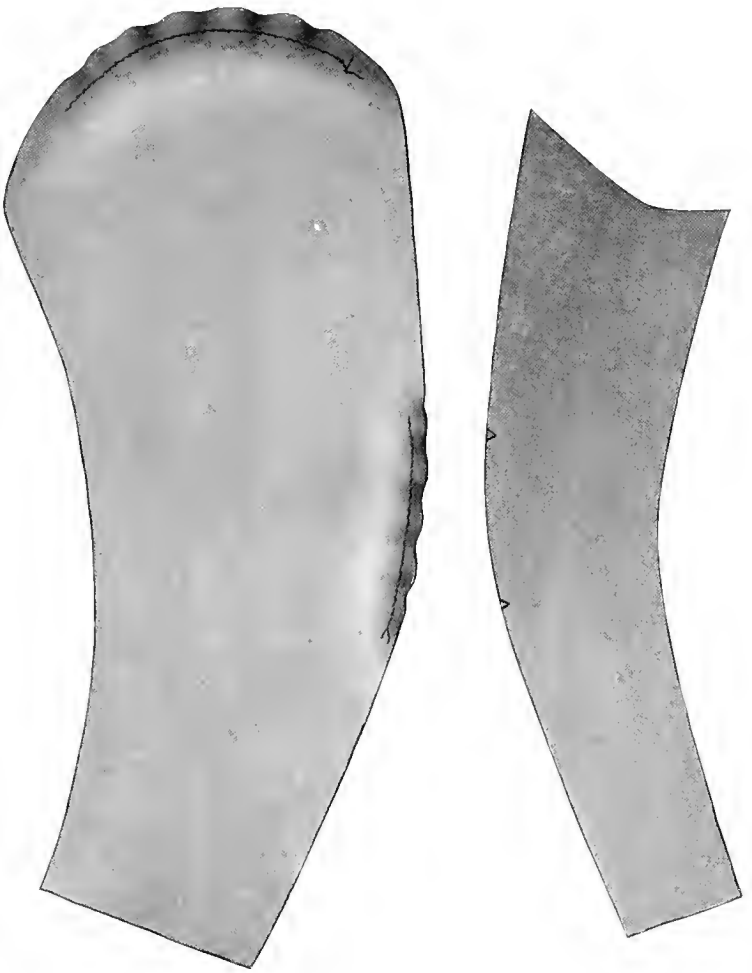


In sheer materials the French seam should be used. Use any collar you may wish. Sleeve may have extra fullness taken up in a dart, *as shown in the illustration*, or gathered into a cuff.

Collars may be made in any plain or fancy design. Care must be taken that the neck of waist and neck of collar shall correspond in size and shaping. The outer edge of the collar may be picoted, faced, bound or trimmed with braiding or lace edging.

This pattern is used as the foundation for waists with the large arm-eyes, for raglan lines, and in many instances for fancy blouses of different styles. It is finished around waist same as drop-shoulder waist. The finishing of all waists is the same.

Plain Two-Piece Sleeve—Measure up from hand the number of inches necessary to locate the elbow point, on the outside seam of under-arm section; *see illustration.*



Place a mark two inches above and one two inches below the elbow point, pin upper and lower sleeve sections together for inside seam, beginning at the top; pin outside seam edges together, beginning at the top and pinning down to first mark above elbow point, then commence at the hand or lower part of the sleeve, and pin upward to first mark; that will give you a distance of four inches, which provides for the entire curve of the elbow. On woolen materials this should be taken out by shrinking (shrinking is done by dampening fullness or gathers, and placing a heavy cloth over same and using a hot iron parallel to gathers) the same method be-

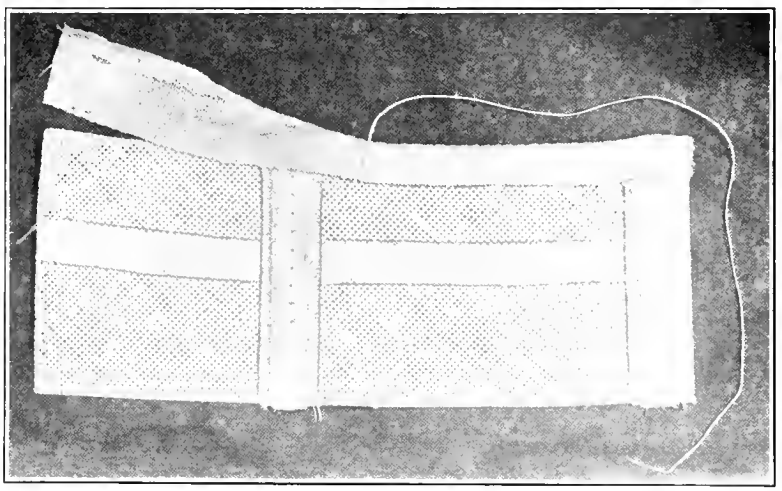
ing used in shaping top of sleeve for arm-eye; in silks or wash materials, where two-piece sleeves are desired, the fullness is taken care of by very fine gathers for this same distance. This space is properly regulated by the Maude Russell System, but this same rule applies to commercial patterns.

Putting in Sleeves — One of the most important things found in dressmaking and tailoring is making of sleeves and properly adjusting same. Since having previously learned all the details in the making of sleeves, it is now necessary to know how to put them in properly.

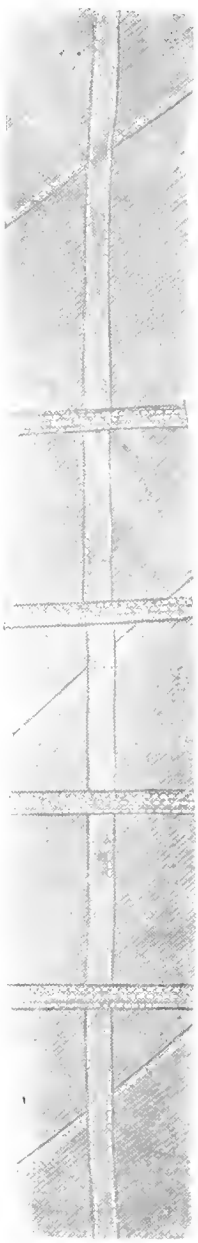
The following rule applies to all sizes and styles:

Place the front seam of sleeve to the proper place of arm-eye in front of waist; this is found in all sizes by commencing at the under-arm seam and extending forward to the first turn upward. Now place your front seam of sleeve, then pin upward within four inches of shoulder seam; now pin backward all the way around within two inches of the shoulder seam at the back of the waist; hold all gathers or fullness between these two markings—always keeping in mind that the fullness in front of shoulder seam should be twice as much as in back. On extremely large arm-eyes the gathers or fullness may be placed a greater distance than specified to give comfort at arm-eyes.

Making of Girdles—A skirt cut by the Russell System will always fit perfectly at the waist and hips, but to retain its shape depends entirely upon the way in which you finish and mount same.



No. 2

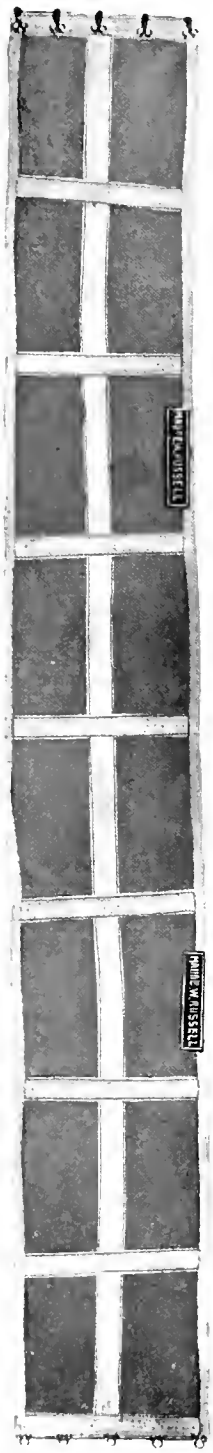


No. 1

A properly made girdle is a great aid in both the fit and comfort of your skirt, and one made in the following manner will never fail to give entire satisfaction. For wool or silk, take linen crash or canvas; for any colored material, would suggest the linen color; in delicate colors or white would suggest white; for wash materials take Indian-head muslin or plain linen, (would advise either white or linen color in this case, as it will not fade in washing).

Use one-third or one-half yard, according to width, for large waists; you will have to piece it once, but by stitching the selvages together, as it will naturally come in cutting true bias, it does not affect the wear or appearance.

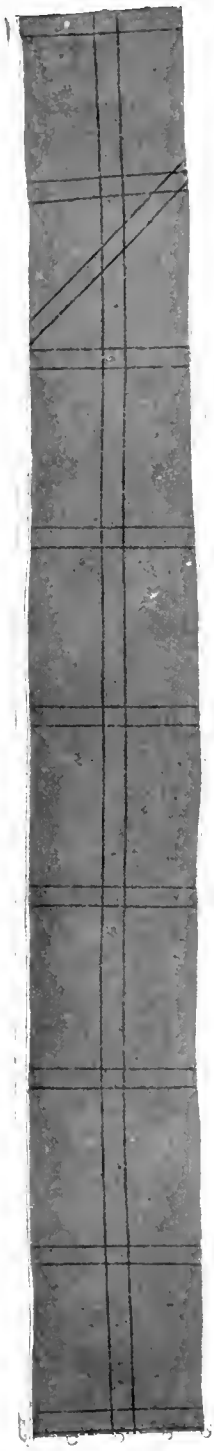
Now fold it on the true bias, *as per illustration* for cutting true bias, and cut about two inches larger than your natural waist around, and about four inches in width—for extremely high waist lines you may cut wider; now crease this through the center and stitch a piece of straight tape, or if you should not have handy the straight tape you may use a straight piece of



No. 3

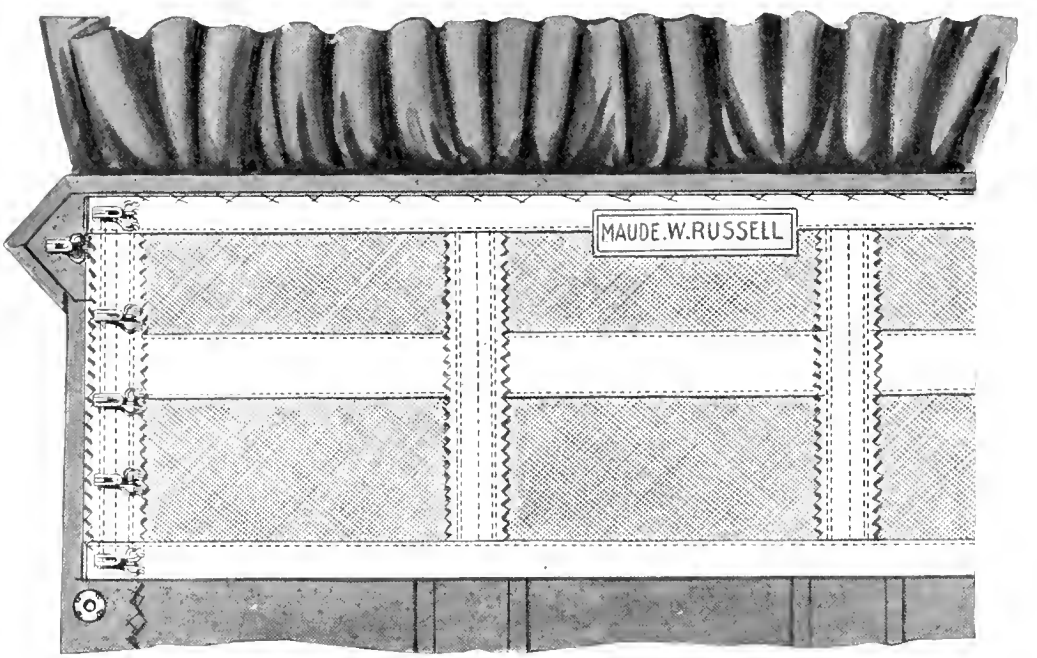
muslin one inch wide, turned under on both edges; this secures your waist line from stretching; take featherbone and cut it in the same lengths your girdle is in width, stitch it five inches apart, full length of girdle; the better way is to start at center of girdle, extending within five or six inches of the end (*see illustration No.* 1), then place the girdle around your waist, and pin tight; that shapes it and fits it; mark where your pins are placed and cut off any surplus goods, now stitch featherbone to each edge of this after you have turned the edges back covering raw seams with featherbone at openings. (*See illustration No.* 2.)

You will find on all featherbone that there is a soft edge allowed for the stitching down with the machine; take bias tape or thin material cut on a true bias and bind both edges, exercising great care not to draw the edges, as that will make it tight; sew hooks and round eyes and allow them to extend out the distance of the eye, which makes it very easy to hook. (*See illustration No.* 3.)

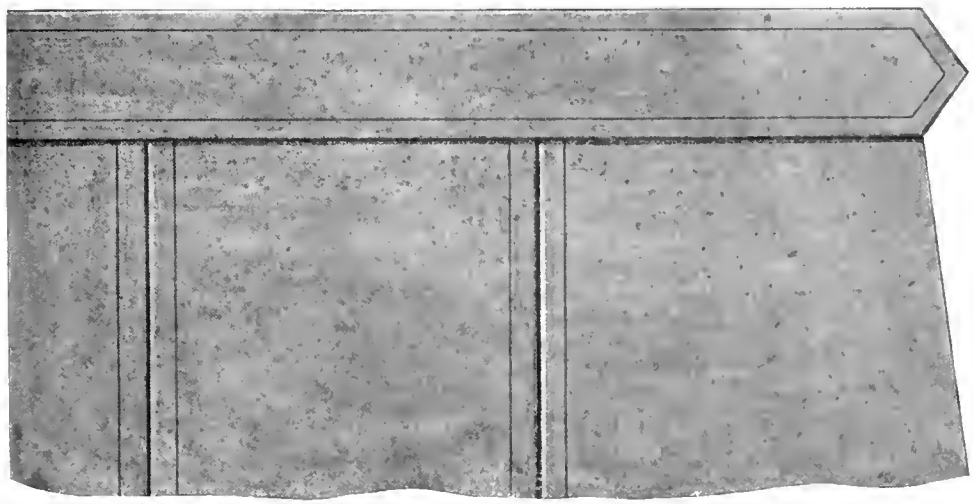


No. 4

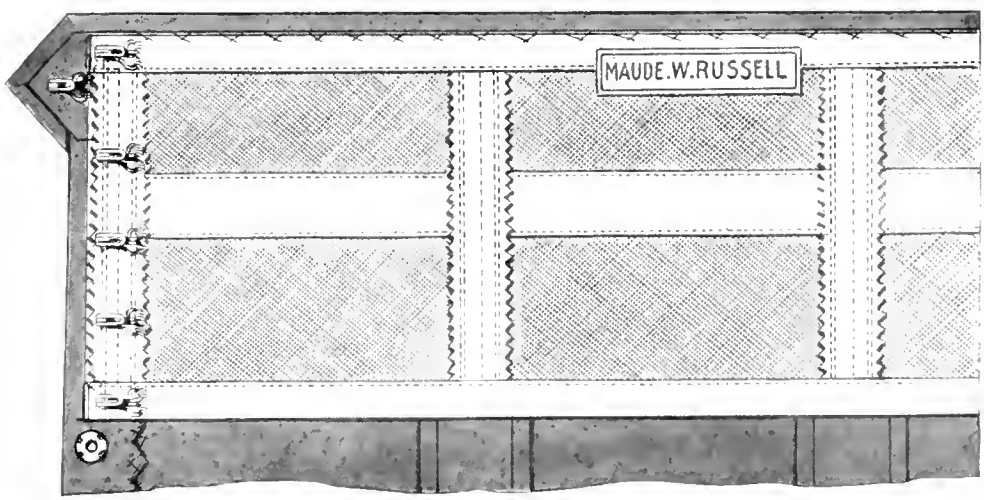
Mounting Skirts—To mount the skirt, should you not want a belt, turn the top of skirt under and put it down by hand; where heading is desired make it any width that is becoming, according to prevailing style, and stitch to top of girdle, then put skirt down by hand, covering seam where heading has been stitched.



Where belt is to be used in any width, first stitch skirt to girdle with raw seam, have the belt completely finished and pressed, baste to the girdle, covering the seam on right side, then put it down by hand, using the feather-stitch on wrong side and blind stitch on the right side; *see illustrations below.*



For fancy gowns you may use silk or ribbon, by taking small darts at waist line and stitching featherbone over them. This gives a very pretty inside finish but should not be as tight as the bias-fitted girdles.



Use this girdle for all one-piece dresses, and your dress will wear much better and have the appearance of first-class workmanship. (*See illustration on page* 64.)

When a dress has been cut by the Russell System and mounted on the Russell girdle, it will always hold the shape and lines when either sitting or standing. Another great advantage is, the skirt will not wrinkle when sitting or form wrinkles like a skirt cut to standard measure or by commercial patterns. *See illustration above.*

One-Piece Dresses. By using the Russell Girdle in any one-piece dress, from a plain house dress to the most exquisite gown, you will find three great advantages:

1st. It gives more comfort to the wearer, as well as prevents slipping and pulling out of shape, especially at the arm-eyes and under the arms, where one-piece dresses have a tendency to always pull out of shape.

2nd. The girdle protects all the strain on the dress regardless of the weight of material, thereby giving twice the service usually obtained in dresses not fitted with girdles or ready-to-wear.

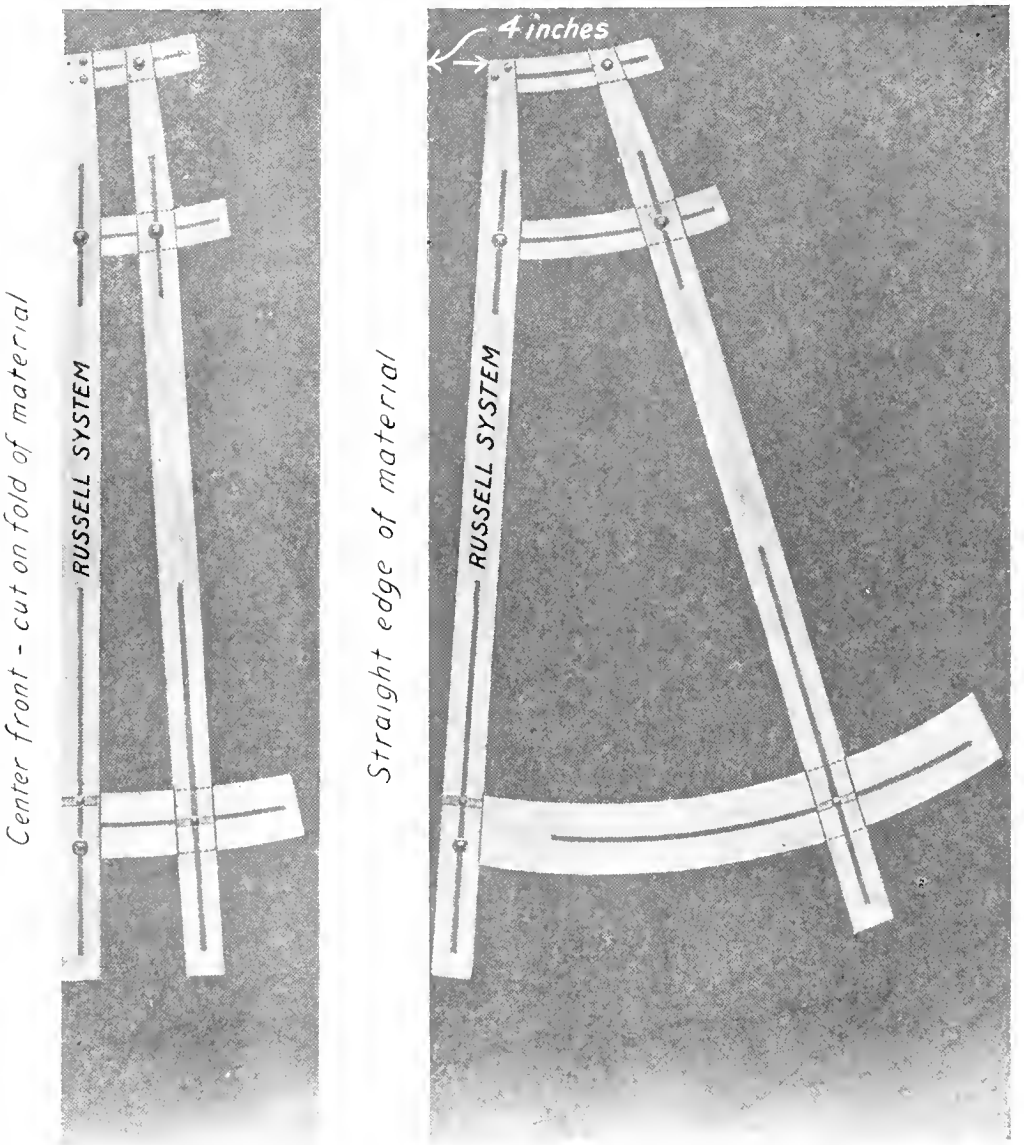
3rd. It gives a beautiful waist line finish—the girdle takes care of all raw seams on the wrong side of the dress, and by using any of the following outside finishing: belts, plain, either wide or narrow, crushed or pleated, beaded or draped girdle effects, you will have a pretty and substantial finish on the right side. This will aid especially the stout figures in obtaining a neat and stylish waist line.

Making Skirts—The most important thing in skirt making is to have good lines and in order to get these, the goods must be cut on the right grain, or "on the right weave" as some would say.

You can always feel that you are right and that you will get good lines if you use the Russell Cutting Device, as it cuts to perfect lines and eliminates the worry of hanging the skirt, and watching the weaves. It puts every style to your individual measurement, marking the exact length for hem as well as allowing all seams; but in using commercial patterns great care must be exercised as they are cut to standard measurements and it depends entirely upon your knowledge of placing them on the material as to what the results will be.

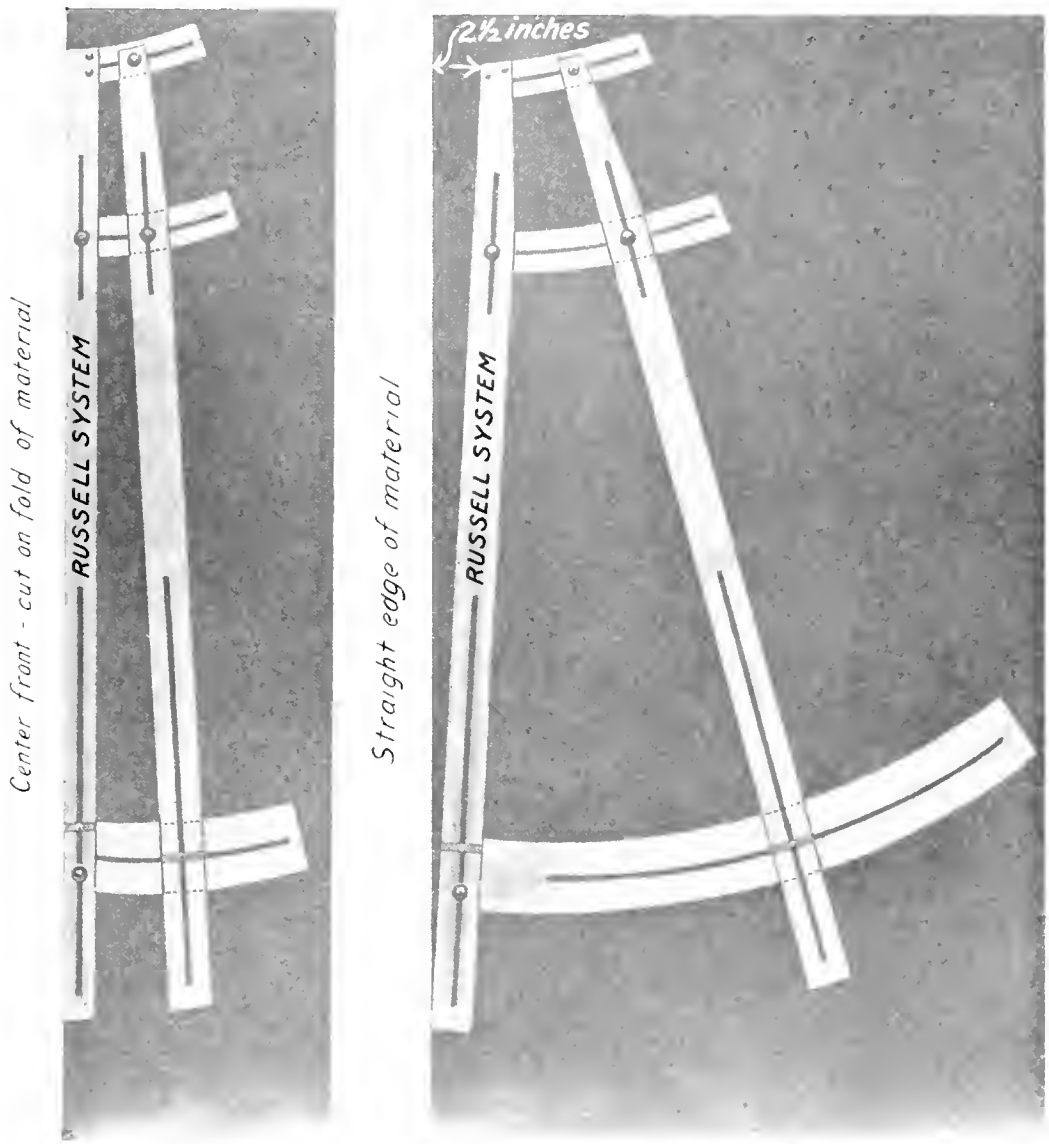
In sewing up skirts be very careful to get the correct gores together. This can be done by numbering them as you cut, being sure to place corresponding numbers before basting or stitching. By following instructions on pages 66 and 67 you will eliminate all difficulty in getting seams together properly. Baste the edges, taking care neither to stretch or full either edge.

Cutting Skirts—When cutting skirts by the Russell System, or any commercial pattern, on skirts from three-piece to seven gores, you will find giving a gradual slope of four inches on the side and back gores you will have a perfect line as well as the right grain of material and both seams will be almost on the same weave. This is determined



by marking the exact length you wish skirt to be and placing that point on the straight or selvage of the material, then mark four inches back at top of pattern and cut on the straight line as *per illustration above.*

This should also be followed on petticoats, or Princess slips, to prevent sagging when laundered. Front gore should always be cut on fold of the material.



On seven gores and upward to the extent of fifteen gores the slope of two and one-half inches is sufficient; same is determined by following the same rule given for three to seven-gore skirts.

In the cutting of materials by the Russell Cutting Device the goods are always cut so the seams when finished will be almost on the same grain of the material; then when sewed and pressed the seam will hardly be noticeable—also when washing, ironing, or cleaning it will never sag on one side of the seam and pull and pucker on the other. If you are forced to use a commercial pattern, try and select a style that will not give you one straight edge and one bias.

There are few skirts where we find the seams very bias over the hips—these are two-piece with seams on the hips. Although you will find in most three and four-piece skirts that they have bias seams over the hips, all others have the seams running very much the same.

Where you have the bias seams, sew them very carefully, press well and then hang up for a short time in order to let the skirt sag before putting the hem in and you will not be bothered with an uneven hem afterwards.

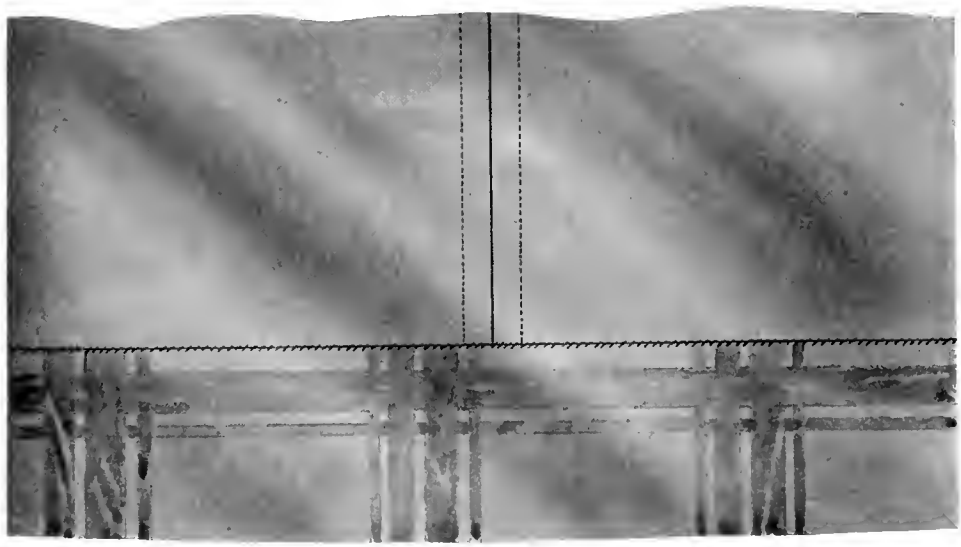
The three-piece skirts are good for petticoats, as the seam in back allows for sitting and keeps the skirt from wearing.

Full details on how to finish seam on all kinds of materials will be found on pages 31 to 34; would suggest that you make a thorough study of the kind you wish to use, before starting the garment.

Hemming of Skirts—Nothing adds more to the attractiveness of a skirt or dress than an even, well-finished hem. This can be accomplished very easily if the Russell Cutting Device is used, as it properly marks in and allows the standard three-inch hem, thereby eliminating all the worry of trying to get the hem even.

But if you wish to use a standard or commercial pattern I would suggest that you do as follows: After the skirt has been properly finished and pressed, put it on and adjust to girdle as you will wear it, take a straight ruler and mark as many inches from floor, according to the prevailing style and the length that will look best on a figure of your height.

For marking, either crayon or pins may be used. After this has been done, baste with a long basting stitch along lines of marking, press the hem in and mark three and one-fourth inches and trim even. As the skirt is wider at the bottom than at the place where turn is made, you will have some surplus material; the seam of hem should correspond exactly with seam of skirt and all fullness must be placed between. This extra fullness in all silks, washgoods, and satins can be taken care of by small pleats, or fine gathers.



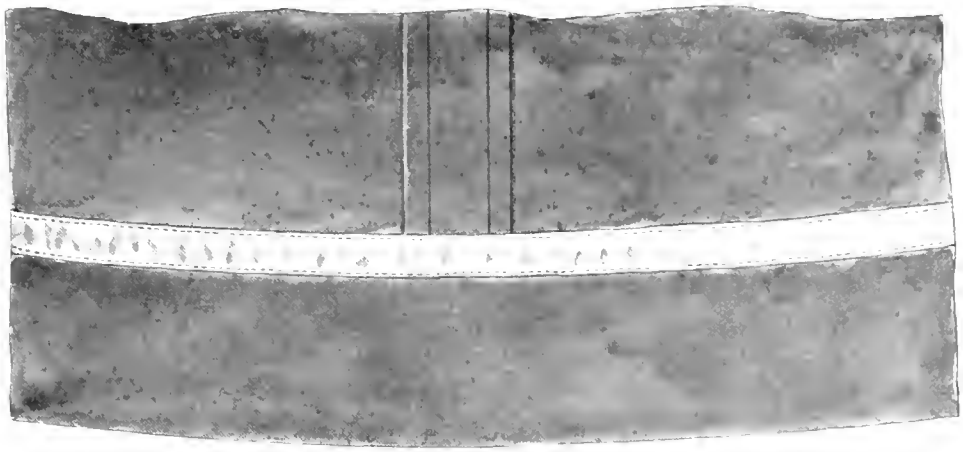
Hemmed by Hand

Shrinking Fullness of Hems—In woolen materials it should be shrunk out by running fine gathers and placing damp cloth and pressing parallel with gathers.

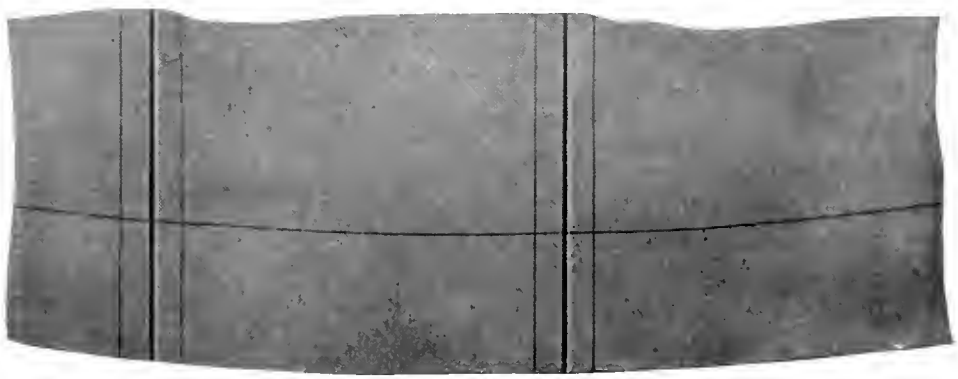
Stitched by Machine

In materials where it is necessary to put the hem in by hand would suggest the use of the overhand or the catch stitch, being very careful not to allow the thread to show on the right side of material—the catch stitch being the better one for heavy materials and velvet; where machine stitching is used for hems, would suggest stitching on the wrong side and very close to the edge of turn-under.

On any heavy materials where machine stitching is desired, the ribbon or tape finish is exceedingly good. This is done in the following manner:



The tape or ribbons should be about three-eighths of an inch in width, and never to exceed one-half inch in width; after having your hem trimmed even, gathered, pleated, or shrunken, to fit skirt, place a piece of cardboard between hem and skirt; now baste your tape or ribbon to the hem edge, then baste to the skirt and stitch; this gives you two rows of stitches, but where one row is desired, you should stitch tape or ribbon to the hem before stitching to skirt.



Exercise great care in pressing, as a well-pressed garment always adds much to its attractiveness.

Silks, satins, and most light weight cottons and linens should be pressed with a hot iron, but no water should be used on the garment until you have tried a sample, determining if the water will affect the finish or spot the material.

Seams in velvet may be pressed by the process called steaming —place a moist cloth over the edge of the hot iron and pull the wrong side of the open seam over until dry, this keeps the pile raised and does not mar the lustre; pan velvets may be pressed as silks, satins, etc.

Basted for pressing to mark exact line for placket.

Making of Plackets is highly important, and by adhering strictly to the following rule, you will always have a smooth well-finished placket. The placket should be twelve inches in depth (for medium hip size, which ranges from forty to forty-six and over. Where hip measure is under forty, use eleven inches for placket).

After the skirt has been fitted, take off and stitch the seams, except seam where placket is to be; this you stitch within twelve inches (or eleven, whichever you may use), then tie machine thread; now baste, starting even with machine stitching to the waist line, press all seams flat—pressing the basted seam as well as the stitched ones; this establishes an exact line for the placket, pull out the basting thread to open the placket—careful attention should be paid to the pulling of bastings as given elsewhere in this book.

Cut a straight piece of the material two and one-half inches wide, and a fraction longer than placket is to be; this is to be the binding for the left or under edge of the placket; baste to the placket edge, placing the right side of the strip to the right side of the skirt, and stitch. Be sure that your basting and stitching comes exactly on the crease made by former pressing, press seam open, turn the edge of the strip under one-fourth an inch, turn the new edge over to meet the stitching line, using overhand-stitch for finishing.

For the right or upper edge cut a strip one and one-half inches wide and the length of placket, baste and stitch it to upper side of placket edge with right sides together; care should be taken here to follow crease made by pressing; remove basting threads and press open, turn edge or facing down one-fourth inch, turn facing on the line of stitching and baste to position, fasten to place by careful blind-stitching and press; finish at the lower end by catch-stitching the binding to the facing, on the wrong side, overcasting ends to keep them from raveling.

This is a standard rule for plackets, but on very thin materials, where plackets show through, it can be much narrower, if care is given to fastening.

Fastening for Plackets—The snaps are more suitable, as they are flat, but in the using of any kind of fastenings the weight of material should be given careful consideration, so as not to use a heavy fastener on thin material or a very small fastener on heavy material; hooks may be used very satisfactorily, where you have the flat bars to use with them.

If you wish to secure a smooth tight-fitting placket, too much attention cannot be given to the proper spacing of any fasteners used; should you have them a little farther apart on the lap of placket than binding, your placket will draw, throwing the whole seam out of order; should you have them a little farther apart on outer edge of placket than binding, the goods will stand open between fasteners and expose very poor workmanship.

Also be very careful that your thread used for fasteners never shows on the outside of placket.

Shrinking of Materials—All wash goods should be properly shrunken before cutting, as so many beautiful garments are ruined because they were not shrunken before the making.

Where this is done by home method great care should be taken not to pull or stretch the weave of material. The best way is to have a reliable laundry do this, as it will only cost about one cent per yard.

In the buying of woolens you should always be sure to ask if they have already been shrunken. If not, before cutting them have same properly shrunken, as this will avoid future trouble and insure from spotting by water.

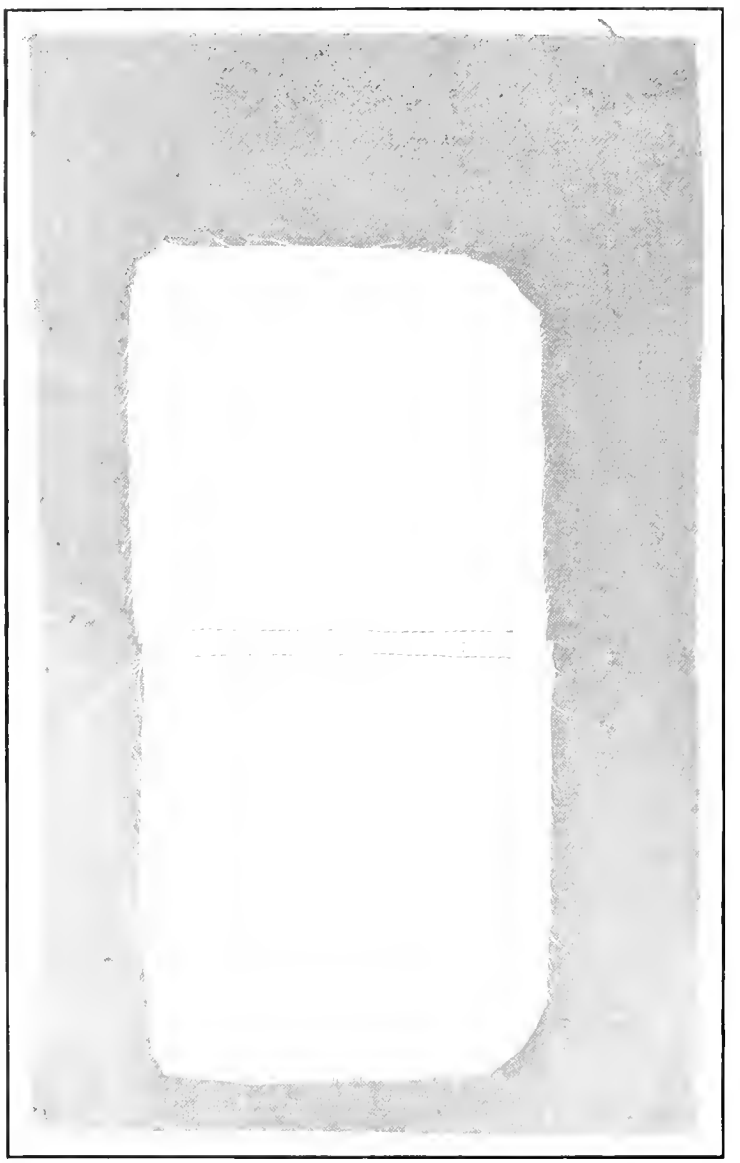
If done at home use a damp cloth over the wrong side—being very careful to cover all the material and press dry. Most stores have a machine for this purpose for the convenience of customers—but if not, would advise that you take it to some reputable tailor, as the charge will be very small, and will probably save you the cost of the material.

Plaits are very popular but most of us dread the pressing incident to damp days and general wear. However, this may be overcome in a large measure if the under or inside edges of the plaits are stitched on the machine about one-sixteenth of an inch from the edge. This gives the plait the appearance of having been freshly pressed and is of great aid in pressing, as every plait falls easily to its proper crease.

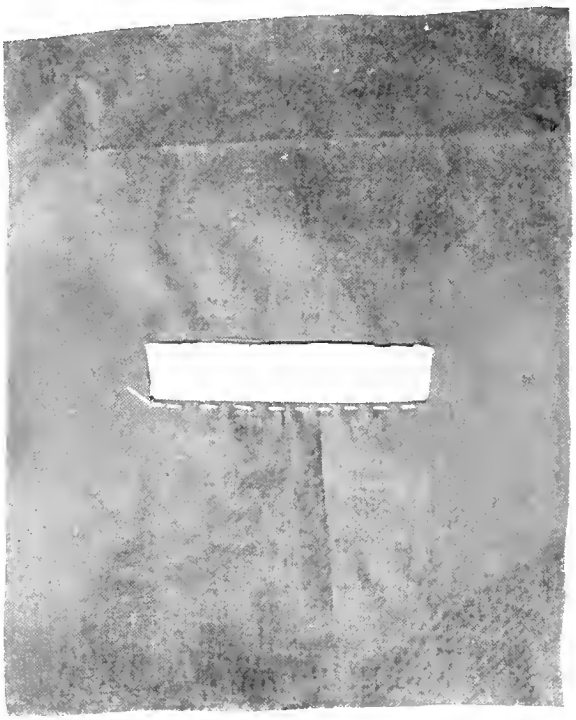
This is an excellent way to treat the plaits in little girls' tub frocks and may be done on the right side edge as well as the wrong side, if a very fine cotton thread of the same color as the garment be used for the stitching. The stitching must be very close to the edge of the plait.

Plaits put in by the Russell method will not require the stitching, as they have been propely placed on the grain of the material and will not sag or get out of place.

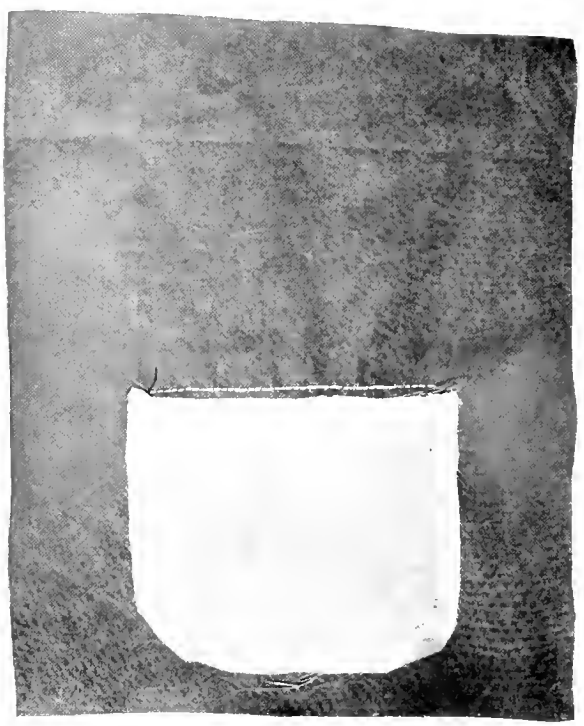
Pocket in Coat Lining — A well-made coat should never be finished without an inside pocket, which may be put where most convenient to the wearer. It is made in the lining; first cut a strip of material two inches wide either straight or bias, fold in the center and press flat; the ends should be sewed and turned, or turned in and whipped very carefully together. Now pleat in small pleats not to exceed one-half inch. Have your pleating to

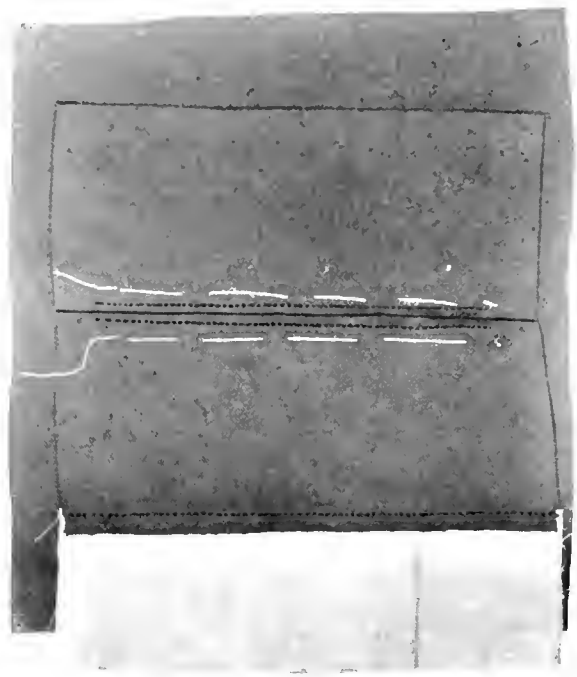


be at least five inches in length and not to exceed six inches. Baste pleating on the lining exactly where the pocket is to be and now take two pieces of materials—would suggest same as lining, having them about one-half inch wider than pleating is—baste one piece with corresponding edges of pleating, with about one-half inch seam; the other piece should be basted just opposite, with edges meeting; stitch with sewing machine, on both edges, just the width of pleating, then slash between.

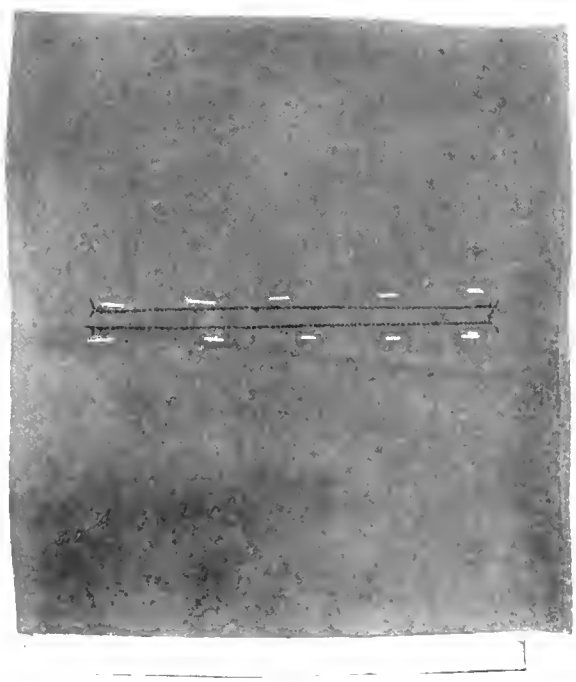


Have your pleating extend downward for first basting on the coat, and then when slash and turn is made, it turns the pleating upward as *per illustration*. Now turn both pieces for pocket lining through this slash, and stitch any shape desired underneath; the round finish is better. Press nicely and finish each corner with an arrowhead, or straight bar, made with buttonhole twist.

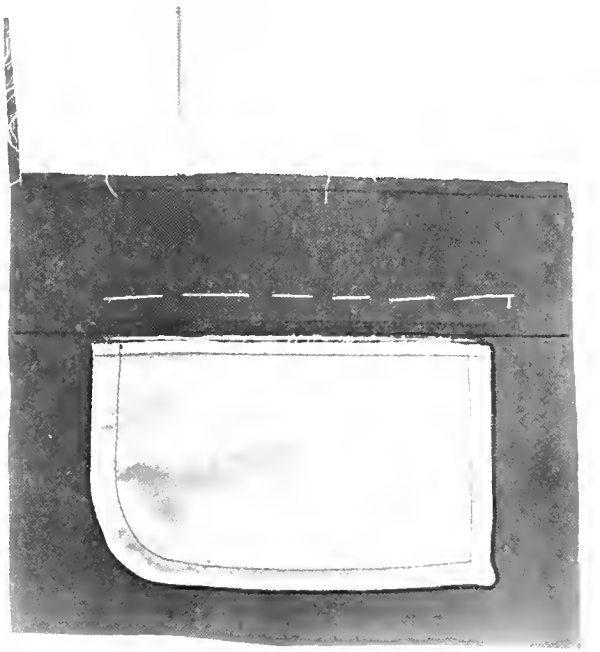




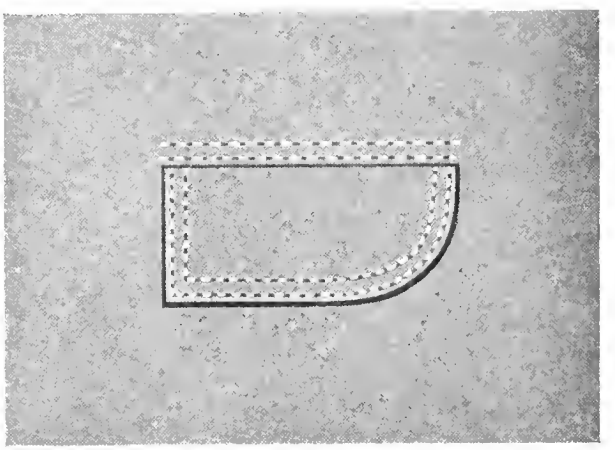
Coat Pocket With Flap—For making flaps, cut a piece of material six inches long by three and one-half inches wide, then sew a seam one-fourth inch wide, turn, baste close and press, then stitch down one-fourth inch from the edge—take another piece six and one-half inches long by two and one-fourth inches wide, baste this with your

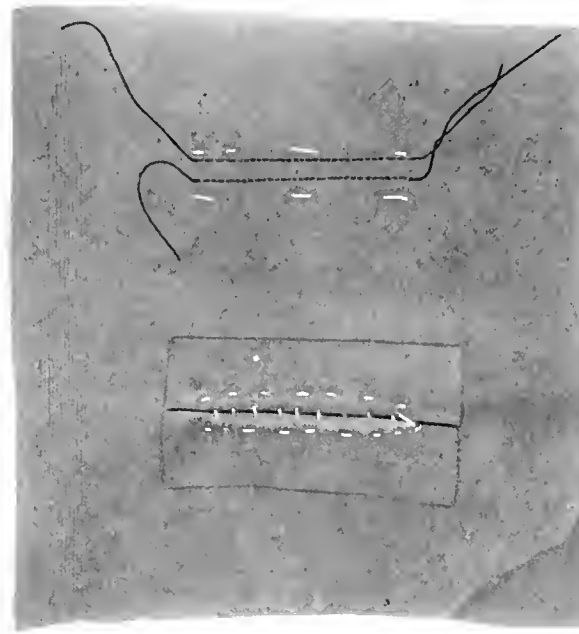


flap on the right side of coat and stitch one-fourth inch and the length of flap, tie your thread on the wrong side and cut your material between stitching, turn your lower facing in and baste firmly with one-eighth inch extending; turn your flaps down and baste at upper edge, then press with a damp cloth on the wrong side of coat, sew your pocket lining in place and finish pocket on wrong side.

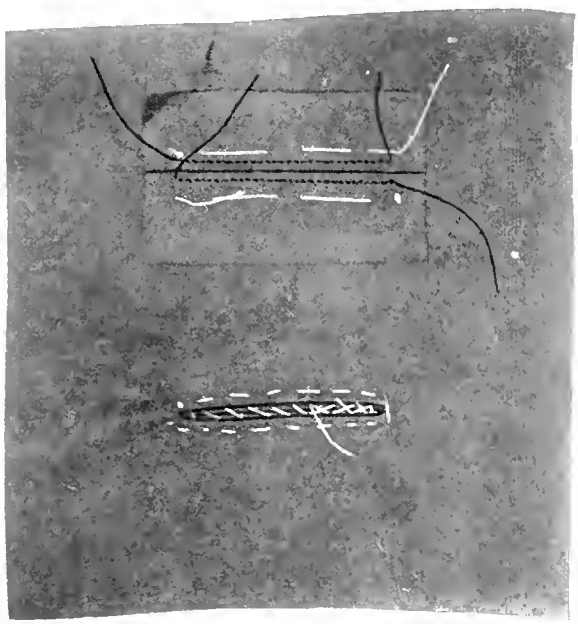


The top or bust pocket is made in the same manner, only flap is five and one-half inches long and two inches wide and reversed, the flap is sewed on the lower side of pocket and turned up—the ends being blind stitched in place. The wrong side for bust pockets with flap or without are stitched in the same manner as illustration shown for pockets with flaps.

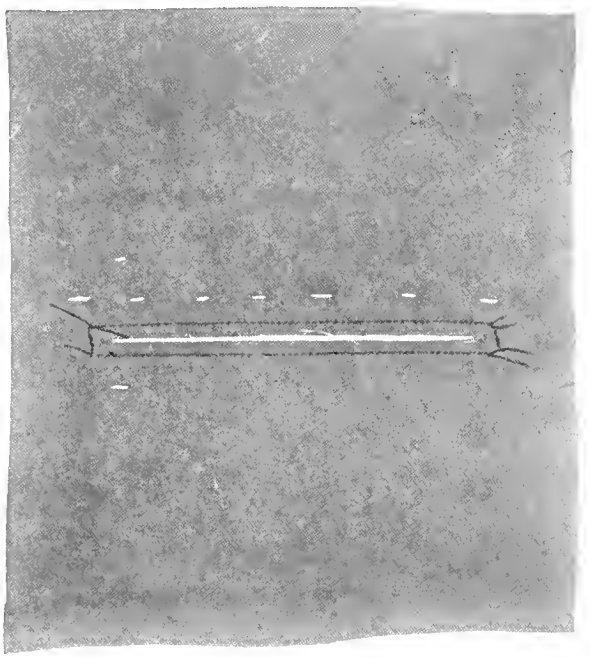




Pockets Without Flaps—Cut two strips of material six and one-half inches long and two inches wide, baste into position and stitch one-fourth inch

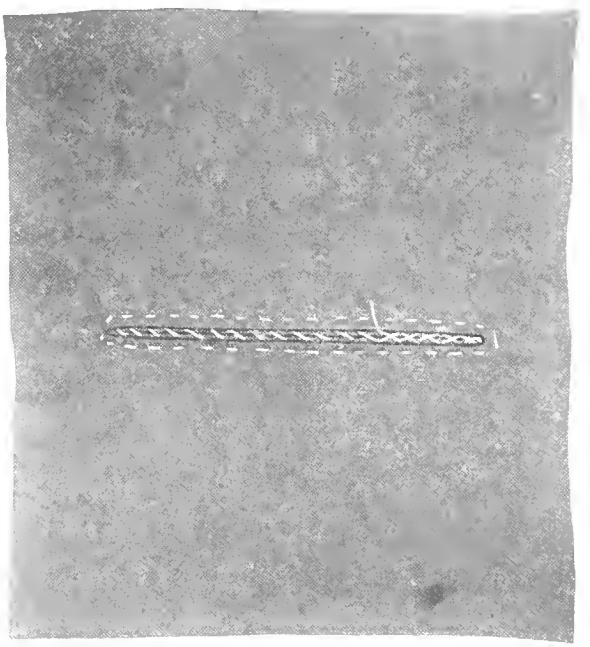


from edge and within one-half inch from ends, cut material and turn, baste firmly with one-eighth inch of facing extending, then overcast edges to-



gether, press firmly and proceed to make pocket on the other side.

Bound buttonholes are made in a similar way—



the ends being fastened with an arrow-head or a straight bar. The secret of making pockets and buttonholes lies in the pressing.

Coatmaking

Place the pattern for front section with the center front on the lengthwise edge of the material. As in all other cutting, the cloth should be doubled and both front sections cut at once, being very careful to place the straight edges of the goods together, seeing that the grain of the material is placed exactly the same the nap (when using material with nap) extending downwards.

The front side body is placed on the goods with the straight line of the material running parallel with the center of the section. Pin pattern to the material to prevent slipping and cut.

Place the center back section with center back on the lengthwise fold of the material, and cut; the back side body should be placed the same as the front side body, seeing that the straight line of the material runs parallel with the center of section.

Should you be using the Maud Russell Cutting Device keep in mind that you only have three-eighths of an inch seam allowance, which is standard; should you want more you will have to make your own allowance. It is well to always know the size seam the pattern allows before starting to make the coat.

The above pertains only to the outer part of the coat or to the coat without lining; but on strictly tailored coat, where a lining is required, the following suggestions should be adhered to very closely.

Cut the fronts and front side body from tailor's canvas. The canvas should first be shrunken. Side front of canvas should be cut to extend only about two or three inches down, on the under-arm seam, and should be sloped gradually toward the front seam, extending two inches below the waist line—*per illustration next page*.

Now baste your coat together, and try it on—then if there are any desired changes to be made, they should be made in this fitting (should you be making a tight fitting coat some care should be given for the allowance for the lining); carefully remove your bastings and cut your canvas and lining—the lining should be cut exactly as the coat with the exception of the front which extends back on the facing of the coat—a saving of material can be made here by a little study.

Sew your front and side body of coat together, also the corresponding pieces of canvas—seams to be pressed in accordance with style. For instance if a tailored coat is being made, the strictly tailored

seam should be used, *as per illustration* on tailored seams, always having the seam extend toward the arm-eyes, both from back and front. If the coat is to be soft finish, the same should be pressed flat. In the making of all coats and jackets, the seams should be slashed.

If the coat is to have pockets, lay the coat fronts together, matching them very carefully, and mark the desired places for pockets with chalk; then tailor tack *as per illustration* on making tailor tacks or loop-stitching.

Any style pocket may be used, according to prevailing style, full details being given for pocket making in this book. After pockets are finished, press and baste

your coat to canvas, being very careful to not have any wrinkles either in canvas or material. If bust forms are used they should be pressed into shape and inserted at this time, before proceeding any farther with the coat.

Half of Collar

Basting and Pressing

Two Things of Great Importance in Tailoring are Basting and Pressing. Now the front of coat and lapel should be made. Commence by trimming one-half inch from edge of coat front, baste your stay-tape (or straight edge) on and fell it to canvas. Mark your lapel where turn is desired and pad, using padding-stitch —the padding-stitch is made by keeping the thread on canvas and just catching enough to hold, without exposing the thread on the outside of the material.

Stitch back of coat and canvas the same as the front and baste shoulder seams—the front seam should be stretched on to the back of coat one-half inch (as every one is inclined to be slightly sunken on front shoulder seam and round on the back of shoulder seam.) Stitch on the machine, remove bastings and press.

By stitching on both sides of seam the width of presser foot makes a pretty and substantial seam. Now stitch under-arm seam, slash and press.

The collar should be made next, and is done by cutting your canvas exactly the same and trimming all the way around three-eighths of an inch, *as per illustration;* now stitch on the sewing machine *as per illustration* for the break collar, and pad the remainder of collar as lapel. Sew into position and press.

A good suggestion is to determine the center of collar and center back of coat and place two corresponding notches together and baste outward; this insures both sides being even.

Next, determine where you wish the buttonholes to be and space them, cut canvas out *as per illustration* and fell a piece of lining over canvas to work buttonhole through, *as per illustration on buttonhole work.*

Sew your front facing and collar facing in place, the facing to the right side of the coat side, being very careful to baste even; stitch on sewing machine and remove bastings; now trim half of remaining seam of coat front away, turn, baste around edge of collar and coat firmly with two rows of basting, then press *as per illustration on pressing of woolen materials.*

Turn coat even around bottom with hem about one inch and fell to the coat and press. Baste your lining in the coat after making a neat pocket *as per illustration on inside coat pockets*—page 76.

Seams of lining should be slashed the same as coat and basted very carefully, leaving it a fraction looser than outside of material; this allows the lining to wear longer and gives a better appearance to the garment; fell all seams, using a fine, short needle and a fine silk thread, taking every precaution to not let stitches catch the coat material—short, even stitches should always be taken in the felling of coat linings.

This shows inside seams and facing, canvased ready for lining.

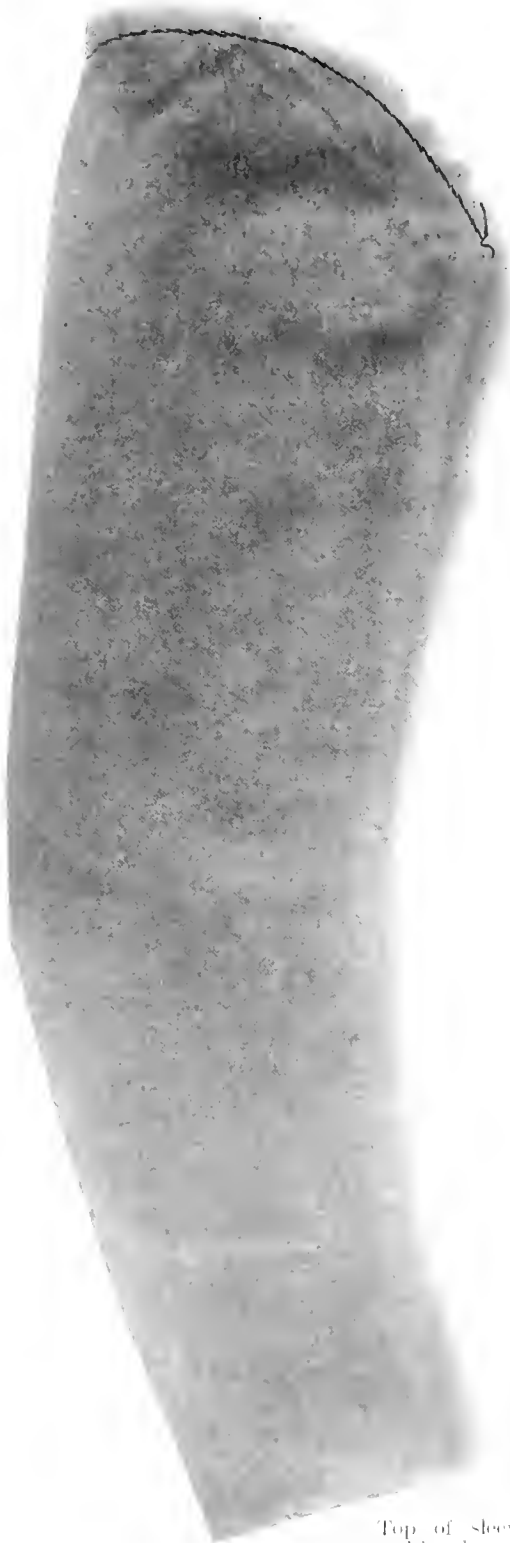
After you have cut and basted your sleeve, try it on (unless you are using the Russell system, in which case it is not necessary, as the sleeve has been cut to your individual measure). The sleeve lining should be cut one inch longer at the top than coat material, which allows for finishing at the arm-eyes.

After sleeve is made and properly shaped at elbow and arm-eye, a piece of canvas about one inch wide and cut on the bias should be basted within one inch of the bottom of the sleeve; fasten securely at seams, then turn material back on canvas, baste and press, and fell to the sleeve; have lining made for sleeves, with seams slashed and pressed; turn coat sleeve wrong side out, slip lining on with right side out and fell within about three-quarters of an inch to the bottom of the sleeve. Keep in mind that your lining is to be one inch longer at top than sleeve.

Now sew sleeve into coat *as per instructions on page* 59, taking the coat lining in the seam, press seam open, baste small roll of sheet wadding or padding to the seam at the shoulder; this should be about five inches long, extending mostly over the front; bring sleeve lining over to cover seam, baste and fell the extra inch; leaving the lining loose gives extra wear.

Now try coat on, after it has been properly pressed with a damp cloth, and mark for buttons, finish buttonholes, and sew on buttons, being very careful not to let the thread show through where buttons are to be sewed.

Top of sleeve, finished ready for lining.

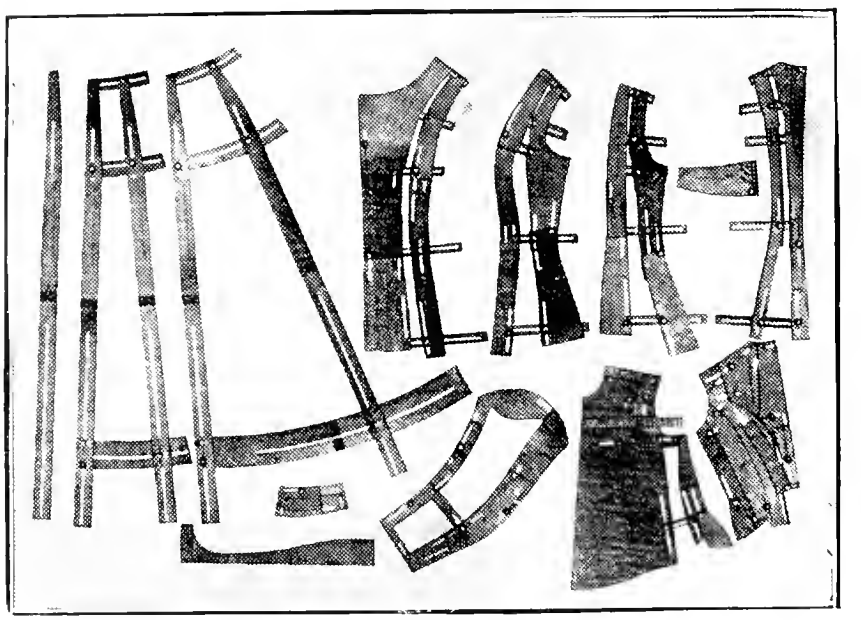


Top of sleeve, finished and lined, ready for arm-eye.

The same rule previously given for the adjusting of sleeves at arm-eyes, applies to all makes and styles of sleeves. After you have learned to finish the two-piece sleeves, as well as all details given for fancy effects in this textbook, you will be able to complete any kind of a sleeve desired. You should put on all buttons, trimmings, bound buttonholes, fancy cuff sets, as well as finish at hand before lining. This same rule applies to all one and two-piece and fancy sleeves.

The Maude W. Russell System of Garment Cutting

(PATENTED)



This system does away with all the old-time work of drafting and study of making your own allowances, which no one can successfully do without natural talent, or years of drafting.

It contains the whole art of drafting within itself. Should you lay it aside for years, the simplicity of it will readily come back to you, and it has all the new and up-to-date lines and style of this date. The superiority of this wonderful invention will offer its own suggestions for styles in years to come.

THE RUSSELL COMPANY

912 Grand Avenue Kansas City, Mo.

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